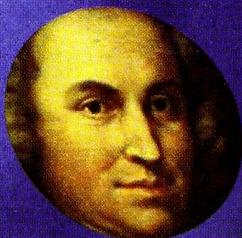


# YOUR NORTH CAROLINA SYMPHONY BOOK

**2001-2002**







## Teacher Handbook 2001-2002

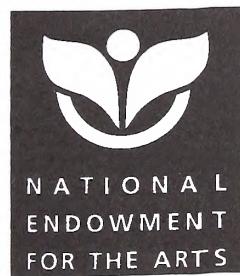
### Table of Contents

Preface.....	ii
<b>Orchestral Suite # 1 in C Major</b>	
Johann Sebastian Bach (1685-1750)	
Information and activities by Maggie Wright.....	1
<b>Symphony # 103 in E-flat, <i>Drumroll</i>, Movement 4, Finale</b>	
Franz Joseph Haydn (1732-1809)	
Information and activities by Susan Trivette .....	21
<b>Overture to <i>Nabucco</i></b>	
Giuseppe Verdi (1813-1901)	
Information and activities by JoAnne Swartz.....	43
<b>Variations on <i>America</i></b>	
Charles Ives (1874-1954), arranged by William Schuman	
Information and activities by Jennifer Starkey.....	59
<b>Songs:</b>	
<i>America</i> .....	77
<i>Va pensiero</i> .....	78

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These concerts are made possible by a grant-in-aid from the **State of North Carolina**. This program is supported in part by a grant from the **National Endowment for the Arts**. We gratefully acknowledge **GlaxoSmithKline**, which has made a generous grant to fund conductors for music education concerts and **Progress Energy** for its grant in support of the Symphony's statewide education mission. We would like to acknowledge **Mrs. Maxine Swalin and Jackson Parkhurst** for their many contributions to the Symphony's education programs.

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## PREFACE

### Can you believe it's 2001?

This school year, the North Carolina Symphony will present you and your students with four works, one each from the baroque, classical, romantic and 20<sup>th</sup> century eras. This is the first time we have ever played a work of Giuseppe Verdi for an education concert, appropriate because 2001 is the 100<sup>th</sup> anniversary of Verdi's death. The students will learn to sing a song, "Va pensiero" from the opera *Nabucco*. Aside from being a beautiful song, it has great historical significance, because it was adapted in Verdi's lifetime as a song representing the quest for Italian unification and independence from the Austrian Empire. This song will be a challenge to teach; the translation is a little wordy and the tune tricky because of the octave leaps. I believe, though, that the benefits will outweigh the difficulties and your students will actually learn to sing Italian Opera!

Please note that the original version is in F-Sharp Major, I have transposed it down to F Major for ease of learning. The symphony will perform it in F-Sharp, it shouldn't make too much of a difference unless you have perfect pitch. (Sorry to those of you who do.)

Since the Verdi may be a challenge, the other song is one we all know, *America*. I have opted to use only two verses; after all we will hear the tune many times in Ives' *Variations*. The Bach dance movements from the First Orchestral Suite will offer your students perspective on orchestral development as will Haydn's Symphony #103.

Kathy Hopkins, the music specialist from Aversboro Elementary in Wake County, will be developing a web-site specifically for this year's education program. On this site there will be information about some of the players in the orchestra, the conductors, lesson plans and concert etiquette as well as a field trip checklist. I invite you to please take advantage of it, there will be a link from our homepage [www.ncsymphony.org](http://www.ncsymphony.org), and look for opportunities to win tickets to various events for yourself and your students. Thank you, Kathy!

Some of you are aware that the Symphony has a composer-in-residence, Nathaniel Stookey. Nat will be in residence with us until 2003, he is here courtesy of a wonderful grant from *Meet the Composer* and our partners WUNC-radio, the Mallarmé Chamber Players and the Ciompi String Quartet. There is a profile of Nat in this year's student book. One of Nat's many projects as part of his residency is to write a symphonic piece for our 2002-03 education concerts. This piece will be related to the centennial anniversary of the "First Flight" of the Wright Brothers. Throughout this year, Nat will be visiting schools all over the state to do mini-residencies; if you are interested in having him come to your school, please email me or call with your contact information at [sroussso@ncsymphony.org](mailto:sroussso@ncsymphony.org) or 919-733-9536 extension 235.

**If you need information about ordering ADDITIONAL MATERIALS, please call us or go to our web-site; the forms will be downloadable from there.**

I wish you all the best for a great school year and a wonderful Symphony experience. If there is any way we can make the experience better or if you have suggestions, please don't hesitate to contact me.

Suzanne Rousso, Director of Education

June, 2001



## BACKGROUND INFORMATION

### Musical Ancestry

The musical ancestry of Johann Sebastian Bach (and those with variants of the name: Bachen, Pach, and Pachen) seems to have originated in Ungern (Hungary), a region that included the Habsburg territories of Moravia and Slovakia.

Vitus Bach, a baker of white bread, fled Ungern in the sixteenth century because of his Lutheran religion. He traveled to Germany, settling in Wechmar, near Gotha, where he continued his trade. Vitus Bach owned a small cittern (cytheringen), a zither-type instrument. He found great delight in playing this instrument, bringing it with him to the mill and playing it while waiting for the grinding to finish.

Vitus' son, Hans Bach, a carpet weaver, was an itinerant violinist. He was known in central Germany as a wedding performer. He had 3 sons: Johannes (1604-73), an organist, violinist, and leader of the Erfurt band; Heinrich (1615-92), organist at Arnstadt; and Christoph (1613-61), who was a violinist in the Arnstadt town band.

Christoph's son, Johann Ambrosius was a singer and skilled on both the violin and viola. He was a court musician for the Duke of Eisenach. Eisenach was the hideout for Martin Luther @ 1531. It was in Eisenach that he translated the Bible into German and wrote many of his great hymns.

The Eisenach Church book reads:

"March 23, 1685. To Mr. Johann Ambrosius Bach, Town Musician, a son, godfathers Sebastian Nagel, Town Musician at Gotha, and Johann Georg Koch, Ducal Forester of this place. Name: Joh. Sebastian."

Johann Sebastian Bach was one of eight children. The 'elder' Johann Christoph Bach was a cousin of Johann Ambrosius. He was a composer and organist at the St. George's church.

### Germany and the French Influence

Eighteenth century Germany was divided into over 300 independent states, their unity shattered by the Thirty Years War. Princes and dukes ruled autocratically over their territories that were just a few square miles in area. They attempted to replicate the extravagant lifestyle of Louis XIV of France. Their palaces, ceremonies, and works of art were financed through the heavy taxation of the peasantry.

The French contribution to music includes the *ouverture* with its slow introduction, quick fugue, and strong coda, the dance suite, and programme music. The French also led Europe in orchestra techniques, organization, and performance.

Most Germanic rulers employed court musicians, and each city had official music makers. The court musicians performed at ceremonial and state functions. The municipal musicians might also perform at these functions, but their primary obligation was to provide music at the town's principal church. Churches also employed organists and cantors, or directors of music.

## **CHILDHOOD AND YOUTH OF JOHANN SEBASTIAN**

At the age of eight, young Sebastian entered Eisenach's Latin School where he studied Bible History, the Catechism, and Latin Grammar. He went to class from 6 to 9 each morning and 1 to 3 in the afternoon. There was also an extra hour of schooling in the winter.

His mother, Elizabeth, died on May 3, 1694 when he was just nine years old. His father remarried in January 1695, but died one month later on February 20, 1695. That spring, Sebastian and an older brother, Johann Jakob, went to live with their oldest brother Johann Christoph, organist at Ohrdruf. The next year Johann Jakob returned to Eisenach to apprentice with the new town musician. Sebastian was then raised by Johann Christoph who taught him to play the clavier and probably assisted Sebastian in musical composition and the mastery of other instruments.

From 1695-1700, the young Bach continued his studies at the Ohrdruf Latin School. He had a fine voice and earned extra money by singing. However, he had to leave the school at the age of 15, due to lack of funds.

A new music teacher at Ohrdruf, Elias Herda, recommended Sebastian to the school at Luneberg, 200 miles to the north. His enthusiastic referral of Bach's abilities won him a scholarship which included a stipend and free board and instruction.

Members of the Mettenchor (Boys Choir) at St. Michael's Church in Luneberg had to possess good voices and be offspring of poor people. What better place could there be for the young, orphaned Bach? As a member of the Mettenchor, he earned 12 groschen a month, but supplemented his income by singing at weddings and funerals, and as a street performer.

While at Luneberg, Sebastian was influenced by French culture learned from students at the Ritterakademie, the school for young aristocrats which was also associated with St. Michael's. Bach was delighted with French keyboard music and copied suites of de Grigny and Dieupart.

Bach was also influenced by Georg Bohm, the organist at St. John's Church, and a well known composer. Bohm's accounts of his own teacher, J. A. Reinken, organist at St. Catherine's in Hamburg greatly impressed Bach, and in 1701 he walked the 30 miles to hear both Reinken and Vincenz Lubeck, another famous organist from North Germany. He repeated this trip many times. By the spring of 1702, Bach's academic studies at St. Michael's were complete. He did not have the funds to attend a university, so at the age of 17, he began his musical career.

## **MUSICAL CAREER OF JOHANN SEBASTIAN BACH**

### **Arnstadt (1703-1707)**

Bach's adult music career began in Arnstadt as a violinist in the orchestra of Johann Ernst, the younger brother of the Duke of Weimar. He was also the assistant to the court organist, Johann Effler.

A new organ was being installed at the St. Boniface church in Arnstadt. When it was completed, Bach was invited to inspect it. His performance at the organ test secured his position as church organist. He was also expected to organize a boys choir at the Latin school.

Bach had difficulty dealing with his students and received several reprimands during his 3-year tenure. Parishioners also complained about Bach's hymn accompaniments. He added ornaments, counter melodies, extraordinary harmonies, and strange passages between the verses. They said he obliterated the melody and confused their ears.

### **Muhlhausen (1707-1708)**

Bach's next position was organist at the St. Blasius Church in Muhlhausen. In addition to a larger salary, he was to receive 54 bushels of grain, 2 cords of wood, and a large quantity of faggots each year. While at Muhlhausen, Bach married Maria Barbara Bach, a distant cousin, on Oct. 17, 1707.

Bach's first published organ works and church cantatas were composed while at St. Blasius. However, Bach soon discovered that the clergy and congregation of St. Blasius disapproved of excessive use of music and art in worship.

In 1708, Bach gave a trial performance at the court of Wilhelm Ernst, Duke of Saxe-Weimar, and was appointed chamber musician and court organist.

### **Weimar (1708-1717)**

Bach's new position at Weimar almost doubled his salary and brought him prestige. He was free to develop his ideas on church music and composed many of his best works for organ while at Weimar. These works included the "Little Organ Book" (BWV 599-644), Passacaglia in C minor (BWV 582), and the Chromatic Fantasy and Fugue in D minor (BWV 903).

The "Little Organ Book" was written for the use of Bach's growing number of students. One student, Ernst August, nephew to the duke, developed a personality clash with Bach's employer. The Duke eventually prohibited his musicians from playing at his nephew's palace. Bach, however, was defiant and performed a birthday cantata for Ernst August at the forbidden palace. The Duke was furious and passed over Bach when the Kapellmeister's position became vacant.

Ernst August married the sister of Prince Leopold of Anhalt-Cothen, and encouraged the Prince to hire Bach as conductor at his court. Wilhelm Ernst refused to release Bach from his employ, forbidding Bach to leave. Bach objected so strenuously that he was jailed for almost a month. It is said that Bach wrote about 46 pieces of music during his interment. Upon release, he received an 'unfavourable discharge' on Dec. 2, 1717. Bach then moved on to Cöthen.

### **Cöthen (1717-1723)**

Prince Leopold sang and played the clavier, violin and viola da gamba. In anticipation of Bach's arrival, he increased his number of court musicians from 3 to 17, providing Bach with a well-trained orchestra.

While at Cöthen, Bach composed the 6 Brandenburg Concertos (BWV 1046-1051), the four Orchestral Suites (BWV 1066-1069), the early Inventions and Sinfonias (BWV 772-801), and the Well Tempered Clavier I (BWV 846-869).

His first wife died while Bach was on vacation in Carlsbad during the summer of 1720. On Dec. 3, 1721, he married Anna Magdalena.

The week after Bach's wedding, Prince Leopold also remarried. His second wife, Frederica Henrietta, had no interest or appreciation of music. Music ceased to play an important role at the Cöthen court, and Bach began to prepare for another move.

On June 5, 1722, Johann Kuhnau, the St. Thomas Cantor in Leipzig, died. At first, the vacant position was offered to Georg Philipp Telemann, who had applied for the position. At that time, Telemann was the Music Director and Cantor of Hamburg. Instead of accepting the new position, he used the invitation to bargain for a higher salary in Hamburg. Bach had not yet applied for the Leipzig position because of his friendship with Telemann. On Feb. 7, 1723, Bach passed the playing test for the post of Cantorate at Leipzig. Following a theological exam, he entered his new duties on May 30, 1723.

### **Leipzig (1723-1750)**

At Leipzig, Bach was expected to serve many masters. As cantor, he was under the Consistory, which was made of lay people who supervised the church services. At the St. Thomas School, he had to report to the rector who felt that a musical education was superfluous. Bach came into conflict with the chancellor of the University at Leipzig due to his attempts to direct the music there. He was also director of music for the town of Leipzig. Here Bach was subject to the Town Council who seemingly lacked any musical knowledge.

The St. Thomas School had a long-standing tradition of supplying choirs to the 4 main churches in town. Bach was expected to continue this with just 55 students under his direction.

During the early years in Leipzig, there was the first performance of the St. John Passion and the St. Matthew Passion. Bach also wrote close to 30 cantatas during his first 3 years at Leipzig. Sadly, these performances did not live up to his expectations due to the inferior abilities of the Leipzig musicians.

In August 1730, he wrote a memorandum of complaints titled, "Short but Most Necessary Draft for a Well-Appointed Church Music." Bach submitted it to the Town Council who denied his requests for a larger orchestra (18-20 members), choir (12-16 singers) and better trained and better paid musicians.

By 1735, Bach had composed the St. Mark Passion, the Christmas Oratorio, the Easter Oratorio, and the Ascension Oratorio. After that his production of religious works almost ceased. He continued to write secular cantatas until about 1742.

In 1736, Bach was appointed court Capellmeister and composer in Dresden (without special duties). Bach had flattered the royal family for years, writing congratulatory cantatas for various family members.

The Goldberg Variations, composed in 1742, showed the influence of the new ‘galant style.’ The polyphonic structure is less dense, emphasizes the melody, and has a fixed phrase structure and a slower harmonic rhythm than the older Baroque style.

Bach’s Mass in B Minor (BWV 232), completed in 1749, returns to the strict counterpoint of Palestrina. The Well-Tempered Clavier II and the Art of the Fugue, unfinished at his death in 1750, also show a return to strict counterpoint.

Late in his life, Bach suffered from near blindness, due to cataracts. Treatment by the British oculist Taylor restored his eyesight, but may have resulted in blood poisoning. Bach is believed to have died of a stroke on July 28, 1750. His death was announced from the pulpit of St. Thomas’:

“Peacefully and blissfully departed to God the Esteemed and Highly Respected Mr. Johann Sebastian Bach, Court Composer to his Royal Majesty in Poland and Serene Electoral Highness in Saxony, as well as Capellmeister to the Prince of Anhalt-Cothen, and Cantor in St. Thomas’ School, at the Square of St. Thomas’.”

During his lifetime, Bach was known more as a superior organist than as a composer. Many of his manuscripts were disposed of following his death.

## SOME INTERESTING FACTS

### Music Positions

The cantor is the musical director of a Lutheran church.

Town musicians are trained artisans who had civil rights and played for civic events and citizen’s weddings. Their primary responsibility was to provide music at the town’s principle churches.

The Capellmeister was the orchestra leader in a princely court.

Court musicians performed at ceremonial occasions and entertained at state functions.

Itinerant musicians and beer-hall fiddlers were on the bottom rung of the musical hierarchy.

### Copied Manuscripts

As a child in his brother’s house, young Sebastian wished to study his brother’s collection of clavier pieces, written by Bohm, Buxtehude, Pachelbel and Fosberger. Johann Christoph forbade this, telling him that the music was too difficult for Sebastian. For six months, Sebastian secretly copied the manuscripts at night, only to have them confiscated when his brother caught him in the act. Legend tells that young Sebastian already had the manuscripts committed to memory and could play them without the music!

### **Herrings**

On one of young Bach's trips to Hamburg, to hear the organist Reinken, he stayed longer than his finances allowed. On the way back to school in Luneberg, he became quite hungry. He heard the window of an inn open and saw women toss a pair of herring heads on top of the trash. He grabbed them up, started to tear them apart, and found a Danish ducat hidden in each head! He was then able to enjoy a satisfying meal at the inn.

### **“Nannygoat Bassoonist”**

As a young teacher in Arnstadt, Bach's temper often got the best of him. One day while on a stroll, he was approached by a student named Gegenbach. Gegenbach was angry because Bach had called him a “nannygoat bassoonist”, due to his poor tone quality on the instrument. The student demanded an apology and Bach refused. The two became embroiled in a street brawl, and Bach, pulling his sword, tore Gegenbach's clothes. Fortunately, no one was injured, but Bach received a reprimand for his poor relationships with his students.

### **Kaffee Kantate**

During Bach's time, coffeehouses became extremely popular. Moralists became concerned about the abuse of coffee, believing that socializing in a coffeehouse would promote “loose living.” Housewives were accused of neglecting their duties, wasting time over “coffee socials.”

The Kaffee Kantate was written in 1734, one year after Pergolesi's opera comique, *La Serva Padrona*” (The Strict Housewife). In Bach's cantata, a father is concerned that his daughter Liesgen (Lizzy) will not give up her coffee drinking habits. The father tries to bribe his daughter with a husband, to which she stipulates that the husband must allow her to drink her coffee!

The inventory of Bach's estate reveals numerous coffeepots. One of the pots was assessed for four times the worth (18 thalers or \$2000.00) of a “little spinet” (3 thalers).

### **The Name ‘BACH’**

The German translation for *bach* is “a little brook.” Beethoven suggested that the definition was inappropriate for so great a figure. He stated that the Bach name would be better symbolized by a mighty ocean.

Bach used a motive on his name (B flat - A - C - H or B natural) as his signature in the Art of the Fugue, and in some of his chorale variations. Schumann and Mendelssohn borrowed it for piano variations. Busoni, Stravinsky, Schoenberg and Berg also wove the BACH motif into their compositions.

## **THE CHILDREN OF J. S. BACH**

Johann Sebastian Bach was the father of 20 children, however, only 10 lived to adulthood. His first wife, Maria Barbara, was a distant cousin, the youngest daughter of Johann Michael Bach, who was a composer. She gave birth to seven children: five sons and two daughters, including a set of twins who died at birth.

Bach's obituary has these accounts of his surviving children: The eldest, Catherina Dorothea, was born in 1708 and never married. Wilhelm Friedemann (b. 1710) became organist at the Markt-Kirche in Halle. Carl Phillip Emanuel (b. 1714) was a composer and Royal Prussian Chamber Musician.

After 13 years of marriage, Maria Barbara died in 1720. Bach married his second wife, Anna Magdalena in 1721. She gave birth to 13 children: 6 sons and 7 daughters. The following six were alive at the time of Bach's death: Gottfried Heinrich, born in 1724. Elisabeth Juliane Fridrike (b. 1726), married to the Organist of St. Wenceslas' in Naumberg, Mr. Altnikol, also a composer. Johann Christoph Friedrich (b. 1732), Chamber Musician to the Imperial Court of Schaumburg-Lippe. Johann Christian (b. 1735). Johanna Carolina (b. 1737). Regina Susanna (b. 1742).

As was the custom of the day, Bach's sons took the limelight. Daughters were suppressed as they should only be concerned with Kirche, Kuche, Kinder (Church, Kitchen, Children). The surviving three unmarried daughters and Bach's widow, Anna Magdalena, were reduced to poverty upon Bach's death.

Regina Susanna was the only child to live into the nineteenth century. In 1800, hearing of her near starvation, Friedrich Rochlitz, editor of Leipzig's principal music magazine, initiated a collection to help sustain her. He was joined by Beethoven and his circle of friends in Vienna in this effort. They established a fund of 256 thalers (nearly \$30,000.00). Regina lived off this fund until her death in 1809. She was 67 years old.

Bach lavished a great deal of attention on the education of his eldest son, Wilhelm Friedemann. Friedemann, though very talented, never lived up to his father's expectations. Bach's second son, Carl Philipp Emanuel, was more successful. In his fifties, he became the cantor and music director of Hamburg, the great Hanseatic port city. C. P. E. Bach is credited with the development of the sonata form.

Upon J. S. Bach's death, C. P. E. Bach took in Johann Christian, the youngest of Bach's sons. As an adult, Johann Christian converted to Catholicism and was employed at the English court, composing operas and concertos in the Art Galant style.

Johann Gottfried Bernhard (b. 1715) was not university educated. This troubled son assisted his father in cantorial tasks. Bach secured different positions for him in Muhlhausen, Arnstaldt, and Sangerhausen. He died of a fever at the age of 24. Johann Christoph, the fourth son, became capellmeister in Buckeburg. He was the last surviving son of J. S. Bach. He died in 1795.

## THE MUSIC

### Orchestral Suite No. 1 in C major, BWV 1066

The suite is the oldest form of instrumental music with multiple movements. It consists primarily of dance forms and can be introduced by a prelude.

J.S. Bach wrote 4 orchester-partien (orchestral suites). No. 1 (BWV 1066) is in C major; No. 2 (BWV 1067) is in b minor; No. 3 (BWV 1068) is in D major, as is No. 4 (BWV 1069). The dances are patterned after Lully's ballets and operas and do not appear in standard number or order. Each of Bach's orchestral suites begins with a French ouverture in this form;  
||:grave:||fugue||:grave:||.

The major components of the baroque suite are the allemande, courante, sarabande and gigue. Of these, Bach uses only the courante in his first orchestral suite.

The movements of Orchestral Suite No. 1 in C major are:

- I      Ouverture
- II     Courante
- III    Gavotte I, alternativement  
          Gavotte II
- IV    Forlane
- V    Menuetto I, alternativement  
          Menuetto II
- VI    Bouree I, alternativement  
          Bouree II
- VII   Passepied I  
          Passepied II

The courante is a dance from the sixteenth century. Bach's courantes are usually of the French style; moderate 3/2 or 6/4 time with a frequent shift in meter (1-3-5) to (1-4). The hemiola, creating instability of the rhythm, is typical of the courante. The melodic interest frequently shifts from upper to lower parts.

The gavotte is a French dance from the seventeenth century. The name is derived from the word "Gavots" who were inhabitants of the French province Pays de Gays in Dauphine. The gavotte is usually in a moderate 4/4 time, with an anacrusis of 2 quarter notes. The phrases usually begin and end in the middle of a measure. The gavotte in BWV 1066 is in cut time, with a one beat anacrusis. Bach did not always use 2 quarter notes for the anacrusis.

This gavotte has a "double" which is a variation, usually with the addition of embellishments. The double usually contrasts with the primary dance dominating in dynamics, with larger instrumentation. The term "trio" came from this custom, because the double would use only 3 instruments or be in 3 parts. During the gavotte of BWV 1066, the violins and viola play a soft fanfare, possibly to compensate for the lack of trumpets.

The forlane is a Venetian dance in 6/4 time, resembling a gigue. It is a joyful dance with dotted rhythms and repeated motifs.

The menuetto is a French country dance from Poitou. It was introduced at the court of Louis XIV around 1650. The menuetto has a floor pattern in the shape of a Z or an S. It is the only baroque dance that did not become obsolete after 1750 (which marked the decline of the suite). It is in  $\frac{3}{4}$  time and was originally in moderate tempo. In BWV 1066, the trio of the menuetto

uses only stringed instruments. The rhythmic style changes from using eighth note passages and dotted rhythms to 2 note slurs using quarter notes.

The bouree is a seventeenth century French peasant dance from the province of Auvergne. It is usually in a quick duple meter with a single upbeat. Bach's Bouree II in BWV 1066 uses the 2 oboe parts and the figured bass for the trio.

The passepied is a French peasant dance from the province of Brittany. It is a spirited, quick dance, usually in 3/8 or 6/8. The passepied was popular at the French courts of Louis XIV and Louis XV. The passepied in Bach's Orchestral Suite No. 1 uses 2 oboes, violin, viola and figured bass, usually a keyboard instrument such as cembalo, clavichord or harpsichord.

Each of the short dances in the suite is in binary form. Alternativement indicates that one section will alternate with another. In this suite, the Gavotte, Menuetto and Bouree call for the repeat of section A (I) after section B (II) is played, creating an overall compound ternary form. The score also indicates that Passepied I is to be repeated after Passepied II is played.

Bach wrote only 4 suites for orchestra. Why such a low number? There are 2 possible answers to that question.

#1 – As a church musician, Bach had few opportunities to perform such suites.

#2 – Bach sought originality within each genre that he wrote. He may have felt limited by the structure of the French Ouverture form.

## MUSIC TERMS

Alternativement: (French) indicates that one section will alternate with another.

Baroque instruments: there was a trend towards using string instruments – the viol, violin and lute. The recorder and oboe were popular wind instruments. The trumpet and horns were used after 1750.

Baroque music: @1600-1750. Follows the Renaissance “thoroughbass period”. The term ‘baroque’ is taken from the Portuguese ‘barroco’, an irregularly shaped pearl. The Baroque music period ended with the deaths of Bach and Handel.

Binary: AB form, with each section repeated.

Double: a variation, usually the addition of embellishments.

Episode: a secondary passage or section that digresses from the main theme.

Figured bass, thoroughbass: ‘thorough’ means the same as continuo (continuing throughout the piece) It grew out of improvisation techniques of the 16<sup>th</sup> century. It is a method of indicating an accompanying part by the bass notes only. It uses figures designating the chief intervals and chords to be played above the bass notes.

**Suite:** instrumental form of Baroque music. It consists of a number of movements, each in the character of a dance. The movements are in the same key.

## CALL CHART – ORCHESTRAL SUITE NO. 1 IN C MAJOR (BWV 1066)

### II Courante

Time	Description	Measures
0:00	Section A, <i>mf</i> , measures 6-7 are a sequence of measures 4-5, a third lower	1-8
0:18	Repeat of section A, <i>p</i>	1-8
0:36	Section B opening subject, one step higher followed by a 4 measure episode, then a 4 measure restatement of the opening subject	9-28
1:20-2:05	Repeat of section B, <i>f</i>	9-28

### III Gavotte I, alternativement, Gavotte II

0:00	Section A, <i>mf</i> , measures 6-7 are a sequence of measures 4-5, a third	1-8
0:12	Repeat of section A, <i>p</i>	1-8
0:23	Section B Sequential passages in the oboe and first violin parts	8-24
0:36	<i>p</i>	16-24
0:46	Repeat of section B, <i>p</i>	16-24
1:12	Gavotte II strings accompany the oboes in a fanfare style	1-24
1:20	Repeat of section A, <i>mf</i>	1-8
1:32	Section B dialogue between the 2 oboes	9-24
1:55	Repeat of section B,	9-24
2:20	Alternativement (Gavotte I), without repeats	
2:30	Section B of alternativement	

### IV Forlane

0:00	Section A – oboe melody is predominate Melody (oboe and violin I) play dotted Rhythms Accompanying strings (violin II and viola) Play repeated motifs	1-8
------	--	-----

0:16	Repeat of section A – violin melody is prominent, <i>f</i>	1-8
0:32	Section B- figured bass plays dotted rhythms	9-24
1:03	Repeat of section B, <i>p</i> , retard at end of the section	9-24

#### V Menuetto I, alternativement, Menuetto II

0:00	Section A	1-9
0:10	Repeat of section A	1-9
0:18	Section B, <i>f</i>	10-25
	sequence of section A, a fourth lower	
0:36	Repeat of section B, <i>p</i>	
0:55	Menuetto II, <i>p</i> , style changes 2 note slurs, no dotted rhythms strings and figured bass, no oboes	1-24
1:00	Repeat section A of Menuetto II	1-8
1:05	Section B, sequence of section A, a third higher	9-24
1:13	<i>mf</i>	17-24
1:31	Repeat of section B, <i>p</i>	
1:50	Alternativement, Menuetto I,	
2:10	Section B of Menuetto I, alternativement	

#### VI Bouree I, alternativement, Bouree II

0:00	Section A, violin II echoes opening motif	1-8
0:10	Repeat of section A. <i>p</i>	1-8
0:20	Section B	9-24
0:41	Repeat of section B. <i>mf</i>	9-24
1:01	Bouree II, section A oboe I and II play a trio with the figured bass part	1-8
1:12	Repeat of section A, Bouree II	1-8
1:24	Section B	9-24
1:44	Repeat of section B	
2:04	Alternativement, Bouree I, section A	1-8
2:14	Section B of Bouree I, alternativement	9-24

#### VII Passepied I, repatur, Passepied II

0:00	Section A	1-9
0:10	Repeat of section A, <i>p</i>	1-10
0:20	Section B, <i>mf</i>	11-30
0:36	Repeat of section B, <i>p</i>	11-30
0:56	Passepied II – strings repeat the ‘A’ melody of Passepied I, one octave lower oboe has a countermelody	1-28

1:04	Repeat of section A, Passepied II	1-8
1:12	Section B	9-28
1:31	Repeat of section B, Passepied II	9-28
1:51	Repatur, Passepied I. Section A	
1:58	Section B, Passepied I, repatur	

## CROSS CURRICULUM VOCABULARY

### Culture:

- music: instruments, movement, oral and written music, language
- dance: period dance, costumes, music
- theater arts: costumes, music, time periods
- visual art: masks, fabric, jewelry
- social studies: social skills, mores and customs, political and economic systems

### Measurement:

- music: meter, beat, rhythm, duration
- dance: time, space, distance, balance
- visual arts: space, size, proportion
- math: time
- language arts: meter in poetry

### Line:

- music: rhythm melody, harmonic structure (block and broken chords)
- dance: movement, pathways, shape, time
- visual art: straight, curved, angular, connected/disconnected
- social studies: time line, societal change, maps, lineage

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## INTERNET RESOURCES

<http://www.baroquedance.com>

<http://www.jsbach.org/biography.html>

<http://www.Worksheet Factory.com>

Maggie Wright received her Bachelor's degree in Music Education from James Madison University in Harrisonburg, Va. She did graduate work in Piano Pedagogy at Virginia Commonwealth University in Richmond, Va., and earned her Master in Music degree from East Carolina University in Greenville, N.C. She teaches K-5 music at Graham A. Barden Elementary School in Havelock, N.C. where she also chairs the Gifted Education Team and is a member of the award winning (once!) spelling team "GABbee Spellers." She teaches private piano and accompanies the youth choirs at her church, First Presbyterian of New Bern, N.C. She is an avid bell ringer, performing with the Sanctuary Bells and an ensemble group, The Bells of Joy at her church. Her son, Tim, is an enthusiastic Wolfpack fan and a junior at N.C. State University.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

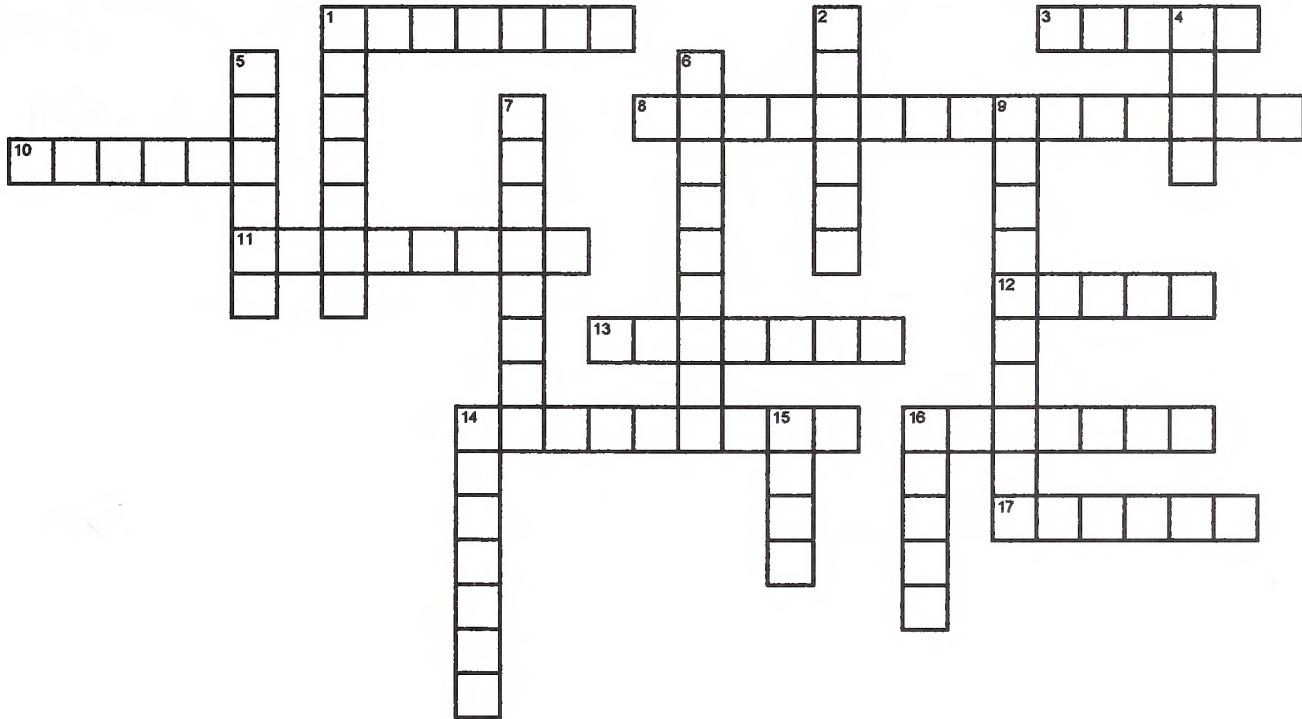
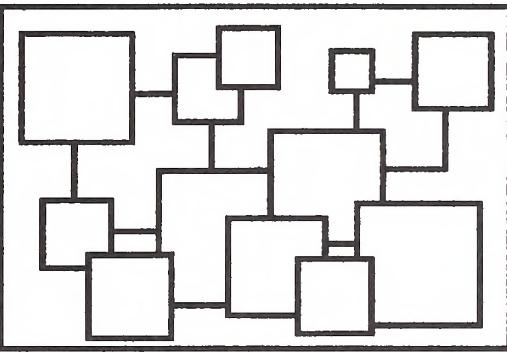
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## Crossword Puzzler

*Why did the police go to the baseball game? Somebody stole second base!*

Use the clues to complete the puzzle.



### ACROSS

1. French dance - from 'Gavots'
3. set of dances
8. name of the most famous Bach
10. a variation
11. means 'continuing throughout the piece'
12. Bach was best known for playing this instrument
13. name of Bach's favorite prince
14. Bach wrote 6 Brandenburg \_\_\_\_\_
16. Bach spent most of his adult life here
17. Bach was the father of \_\_\_\_\_ children

### DOWN

1. Bach was born in this country
2. AB form, with repeats
4. using 3 instruments or 3 parts
5. style of overture used by Bach
6. Mettenchor
7. Baroque dance that did not become obsolete after 1750
9. Bach called a student a 'nannygoat' \_\_\_\_\_
14. Well Tempered \_\_\_\_\_, a keyboard instrument
15. double reed instrument
16. Bach attended this type of school

Answer Key

Date:

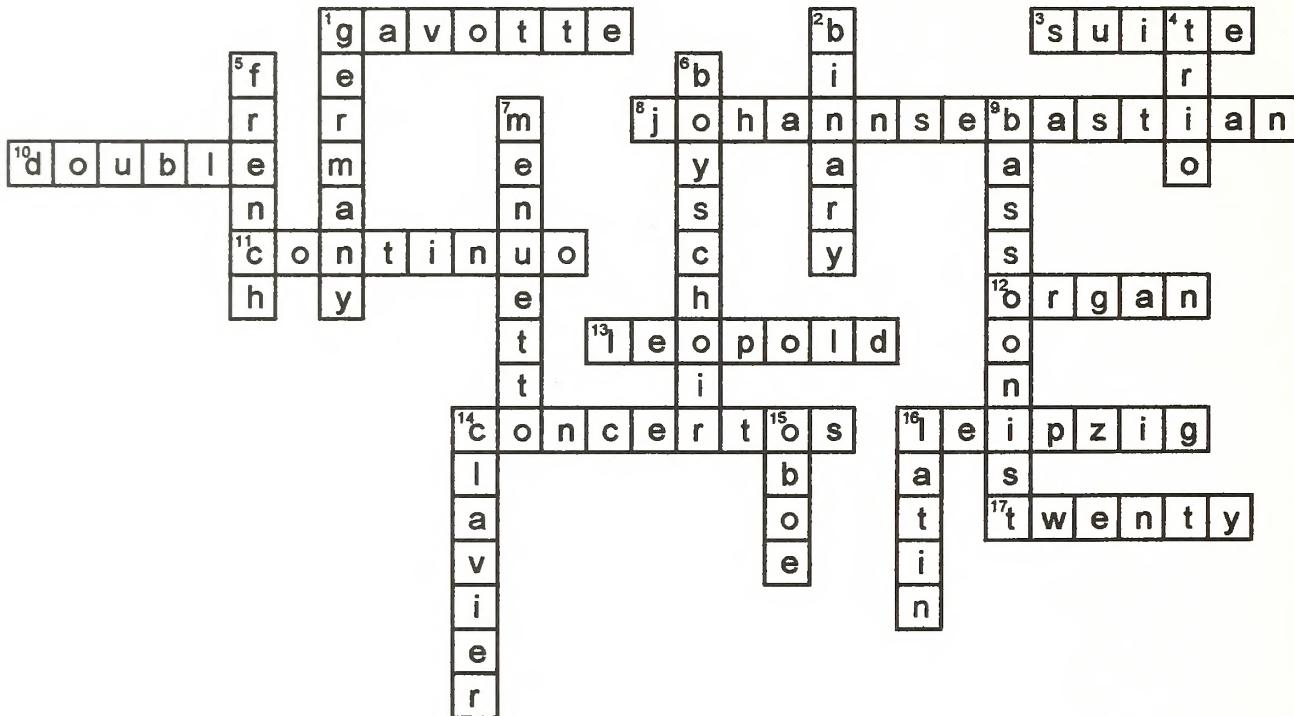
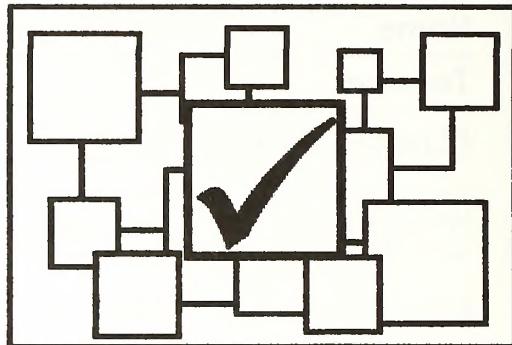
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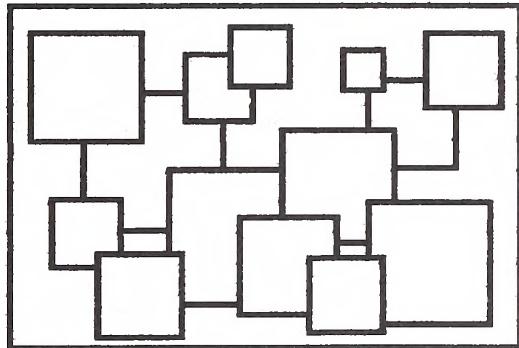
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Name: \_\_\_\_\_ Date: \_\_\_\_\_  
Teacher: \_\_\_\_\_ Class: \_\_\_\_\_

## Word Jumble Mix-Up

*Did you hear about the teacher that had to wear sunglasses in the classroom? She had extremely bright pupils!*

Unscramble each word and write it on the line.



1. PODELLO \_\_\_\_\_ 11. OOBE \_\_\_\_\_

2. BISSNSATOO \_\_\_\_\_ 12. GZEIPLI \_\_\_\_\_

3. OTIR \_\_\_\_\_ 13. USETI \_\_\_\_\_

4. NGEAMRY \_\_\_\_\_ 14. EGTAVOT \_\_\_\_\_

5. TNCCOESOR \_\_\_\_\_ 15. HOROCSYBI \_\_\_\_\_

6. CNUOINOT \_\_\_\_\_ 16. HNRFCCE \_\_\_\_\_

7. IVEALCR \_\_\_\_\_ 17. RBIANY \_\_\_\_\_

8. EDLUBO \_\_\_\_\_ 18. TNILA \_\_\_\_\_

9. NWETTY \_\_\_\_\_ 19. NAGOR \_\_\_\_\_

10. TTENUOME \_\_\_\_\_ 20. TOINENNSSAABHJA \_\_\_\_\_

BASSOONIST	CONTINUO	JOHANNSEBASTIAN	OBOE
BINARY	DOUBLE	LATIN	ORGAN
BOYSCHOIR	FRENCH	LEIPZIG	SUITE
CLAVIER	GAVOTTE	LEOPOLD	TRIO
CONCERTOS	GERMANY	MENUETTO	TWENTY

Answer Key

Date:

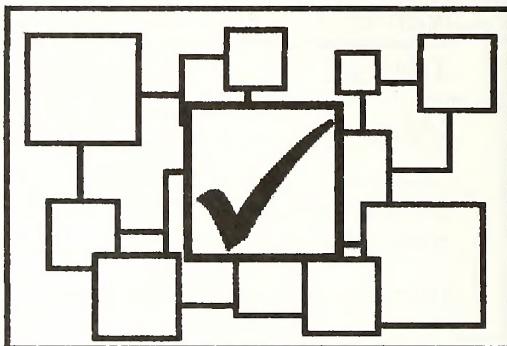
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11. OOBE OBOE

2. BISSNSATOO BASSOONIST

12. GZEIPLI LEIPZIG

3. OTIR TRIO

13. USETI SUITE

4. NGEAMRY GERMANY

14. EGTAVOT GAVOTTE

5. TNCCOESORCONCERTOS

15. HOROCSYBI BOYSCHOIR

6. CNUOINOTCONTINUO

16. HNRFCE FRENCH

7. IVEALCR CLAVIER

17. RBIANY BINARY

8. EDLUBO DOUBLE

18. TNILA LATIN

9. NWETTY TWENTY

19. NAGOR ORGAN

10. TTENUOMEMENUETTO

20. TOINENNSSAABHJAJOHANNSEB

BASSOONIST

CONTINUO

JOHANNSEBASTIAN

OBOE

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DOUBLE

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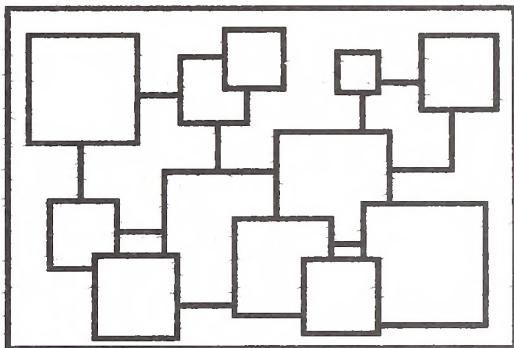
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## Word Search Challenge

How do you make an elephant float? Ginger ale, ice cream, and one elephant!

Find the hidden words.



A	H	A	E	I	D	B	I	N	A	R	Y	X	S	K	I	B	H	C	L	G	D	R	P	I
B	A	D	S	T	I	X	A	D	V	Z	C	I	P	Y	B	A	H	S	L	E	X	E	A	N
C	R	H	S	Q	N	I	H	J	J	G	O	O	M	S	I	C	Q	Y	E	R	O	Z	S	B
D	P	H	C	L	A	V	I	C	H	O	R	D	N	O	E	H	Q	O	D	M	R	G	S	A
E	S	Z	W	Q	F	O	R	L	A	N	E	W	G	T	V	T	V	J	B	A	C	M	E	R
F	I	A	J	T	R	Z	L	C	E	S	U	I	T	E	I	E	M	A	S	N	H	G	P	O
G	C	H	Z	T	H	O	R	O	U	G	H	B	A	S	S	N	M	I	E	Y	E	O	I	Q
H	H	A	L	T	E	R	N	A	T	I	V	E	M	E	N	T	U	E	K	E	S	H	E	U
I	O	R	O	D	X	Q	D	L	E	I	P	Z	I	G	V	D	I	O	N	W	T	W	D	E
J	R	A	Z	M	N	Y	K	R	Z	I	N	S	T	R	U	M	E	N	T	T	R	Q	F	P
K	D	X	C	E	M	B	A	L	O	Q	W	F	E	G	A	V	O	T	T	E	A	J	J	O
L	E	S	L	N	W	Q	Y	E	D	O	G	I	B	O	U	R	E	E	Y	E	Y	V	F	E
M	U	Z	S	U	H	B	D	N	P	G	V	K	G	U	L	S	M	X	A	J	Q	E	B	T
N	H	Y	C	E	Z	D	X	Y	W	G	L	I	C	R	F	Q	Q	D	O	U	B	L	E	E
O	Y	C	R	T	C	Z	G	S	T	S	G	H	O	K	Y	E	Y	V	N	H	M	U	C	R
P	Y	O	L	T	T	S	K	P	G	B	C	L	F	L	C	O	U	R	A	N	T	E	V	H
Q	Q	S	V	O	Q	W	H	O	E	O	R	G	A	N	I	O	A	X	G	B	E	U	S	U
R	F	R	E	N	C	H	O	U	V	E	R	T	U	R	E	N	A	S	W	Q	Y	Q	J	O
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

bach	double	passepied	cembalo	germany
orchestra	alternativement	thoroughbass	harpsichord	clavichord
suite	gavotte	continuo	frenchouverture	instrument
baroque	forlane	binary	meter	
movement	menuetto	violin	organ	
courante	bouree	ibie	leipzig	

Answer Key

Date:

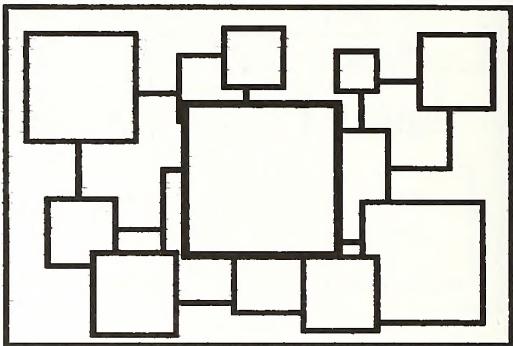
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B	A	D	S	T	I	X	A	D	V	Z	C	I	P	Y	B	A	H	S	L	E	X	E	A	N
C	R	H	S	Q	N	I	H	J	J	G	O	O	M	S	I	C	Q	Y	E	R	O	Z	S	B
D	P	H	C	L	A	V	I	C	H	O	R	D	N	O	E	H	Q	O	D	M	R	G	S	A
E	S	Z	W	Q	F	O	R	L	A	N	E	W	G	T	V	T	V	J	B	A	C	M	E	R
F	I	A	J	T	R	Z	L	C	E	S	U	I	T	E	I	E	M	A	S	N	H	G	P	O
G	C	H	Z	T	H	O	R	O	U	G	H	B	A	S	S	N	M	I	E	Y	E	O	I	Q
H	H	A	L	T	E	R	N	A	T	I	V	E	M	E	N	T	U	E	K	E	S	H	E	U
I	O	R	O	D	X	Q	D	L	E	I	P	Z	I	G	V	D	I	O	N	W	T	W	D	E
J	R	A	Z	M	N	Y	K	R	Z	I	N	S	T	R	U	M	E	N	T	T	R	Q	F	P
K	D	X	C	E	M	B	A	L	O	Q	W	F	E	G	A	V	O	T	T	E	A	J	J	M
L	E	S	L	N	W	Q	Y	E	D	O	G	I	B	O	U	R	E	E	Y	E	Y	V	F	E
M	U	Z	S	U	H	B	D	N	P	G	V	K	G	U	L	S	M	X	A	J	Q	E	B	T
N	H	Y	C	E	Z	D	X	Y	W	G	L	I	C	R	F	Q	Q	D	O	U	B	L	E	E
O	Y	C	R	T	C	Z	G	S	T	S	G	H	O	K	Y	E	Y	V	N	H	M	U	C	R
P	Y	O	L	T	T	S	K	P	G	B	C	L	F	L	C	O	U	R	A	N	T	E	V	H
Q	Q	S	V	O	Q	W	H	O	E	O	R	G	A	N	I	O	A	X	G	B	E	U	S	U
R	F	R	E	N	C	H	O	U	V	E	R	T	U	R	E	N	A	S	W	Q	Y	Q	J	O

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

bach  
orchestra  
suite  
baroque  
movement  
courante

double  
alternativement  
gavotte  
forlane  
menuetto  
bouree

passepied  
thoroughbass  
continuo  
binary  
violin  
ibie

cembalo  
harpsichord  
frenchouverture  
meter  
organ  
leipzig

germany  
clavichord  
instrument

**Symphony No. 103 in E<sup>b</sup> Major, “Drumroll”**  
**Movement IV: Allegro con spirto**  
**Franz Joseph Haydn (1732-1809)**

Classroom Activities  
by Susan Trivette

Franz Joseph Haydn is the oldest of the great classical composers. He created a whole new world of instrumental music. He was the “Father of the Symphony” although he was actually the prime developer rather than its creator. He was the near-inventor of the string quartet and the godfather of sonata and sonata form. It is impossible to determine exactly how many compositions Haydn wrote. Many were falsely attributed to him because the seller knew Haydn’s name would attract buyers (For example, the Toy Symphony may have actually been written by Leopold Mozart). An unofficial list shows 104 symphonies, 68 string quartets and 52 piano sonatas. Much of his music is absolute music (music that does not depend upon art, literature or any extramusical idea for its meaning). The meaning is in the music itself.

Mainly an instrumental composer, his work in this form (establishing the 4 contrasting movements of allegro, adagio, minuet and finale) was very influential even though he didn’t start writing symphonies until he was 27. He constantly experimented with the form and context. Sometimes his symphonies began with a long slow movement instead of the usual brilliant allegro. Sometimes he used shock effect and trick rhythms to throw listeners off balance and to comment on the life of musical servants. Annoyed at dozing audiences he composed the Andante of the Surprise Symphony. The need for a vacation supposedly prompted the writing of the Farewell Symphony.

Haydn was one of the first, possibly THE first, composer to allow his melodies to be patterned after folk tunes and dances. Sometimes, such as in the fourth movement of the Drumroll Symphony, he based whole movements on Hungarian or Croatian folksongs.

He was born in Rohrau, Austria on March 31, 1732. Haydn spent his earliest years listening to his mother sing the folk tunes of Hungary, tunes that one day found their way into his compositions. There was little pride in a boy so poor that he practiced violin technique by scraping one stick across another. He learned the art of drumming on a flour barrel. His father was a wheelwright who made wheels for carriages as most of the male family members did. His mother was a cook in the household of a count.

Despite the poverty, musical performances in his home were frequent events. Both his parents were musical. His father sang and played the harp. His mother also sang. Three of the seventeen children inherited the love of music. The eleventh child Johann became a professional singer. The sixth child Michael was a noted composer and colleague of Mozart in Salzburg. But the greatest fame was for the second child Franz Joseph who was known as Seppel (Joey) in his youth and later known as Joseph.

At age 5 he went to live with his cousin Johann Mathias Franck. He taught him Latin, singing, violin and other instruments. At age 8 or 9 he went to Vienna as a choirboy at the Cathedral of St. Stephen, where he continued his studies especially in composition. He remained there until he was “rendered unfit for service by his changing voice.”

His first job in Vienna was as a personal servant to Nicola Porpora, a well-known Italian singing teacher and composer. When it was suggested that Haydn study with him, Porpora became angry. This did not discourage Haydn. He polished Porpora's shoes, brushed his coat, and fixed his wig. Through good humor and intelligence he gained Porpora's friendship, which resulted in the lessons in composition that he wanted.

In the 18<sup>th</sup> century every castle had its own band of professional musicians. Musicians were little more than servants. The household musician was on the level with domestic help, ranking somewhere above the cooks and below the master's personal valet. He was on equal status with the master of the stables and the keeper of the silver. He ate in the servants' dining hall and wore the livery or costume required of all the hired help. When the master retired to his distant summer home, the musicians went too.

Employment by a Count in 1759 provided enough security that he considered marriage but the young lady he chose entered a convent. He was persuaded to marry her older sister, Maria Ann Keller. This proved to be a big mistake that caused him suffering for forty years until she died.

Soon after his marriage the Count dismissed his orchestra and Haydn went to work for Prince Anton Esterhazy at the family country home in Eisenstadt. He worked for this family for thirty years being employed by Anton's brother Nicolaus and then by his son Anton. The Esterhazy were known throughout Europe for their noble birth and generous patronage of the arts.

Esterhaza was built in imitation of the palace at Versailles. It had 126 paneled and gilded guest rooms, 2 halls for dining and dancing, theaters for operas and marionette shows, an art gallery, hothouses, orangeries, a park and game preserves. There were hundreds of permanent servants from painters of the family portraits to landscape gardeners, who kept everything running.

Haydn's principal task at Esterhaza was to provide musical entertainment. He composed dozens of symphonies as well as a steady stream of dances, marches, cantatas, string quartets, masses, oratorios, operas, compositions for musical clock and incidental music for the spoken dramas.

The court orchestra at Esterhaza included 1 flute, 2 oboes, 2 bassoons, 2 horns, timpani and a small group of strings. Haydn convinced Esterhazy to add instruments when necessary. Extra players came from the local church or the town musicians. He borrowed trumpets and kettledrums from the master of the hunt. Virtuoso instrumentalists were also attracted to Haydn's orchestra.

Haydn was responsible for the standardization of an orchestra that became the classical model for many years: 1 or 2 flutes, 2 oboes, 2 bassoons, 2 horns, timpani, 6 first violins, 6 second violins, 3 violas, 2 cellos, 2 double basses. Later symphonies included 2 trumpets. Haydn only used clarinet in 6 of his symphonies. During the 1780's one of the highlights of his life was his friendship with Mozart, which began in 1781. Even though Haydn was much older and often absent from Vienna they still remained friends.

In 1790 another great change occurred in Haydn's life. Prince Nicolaus Esterhazy died. Haydn was deeply affected by the loss of friendship as well as the loss of his employer. Haydn left Esterhaza and the quiet life.

In 1791 he accepted an invitation from the London impresario Salomon to visit. This visit lasted 18 months. He spoke no English but proved his belief that "my language of music is understood all over the world." For the London gentry he composed 6 new works (Symphonies Nos. 93-98). He made a second visit to London in 1794, again at Salomon's invitation. Again he composed 6 symphonies (Nos. 99-104). These with the first 6 became known as the London Symphonies.

While in England he was impressed with the loyalty of the citizens to the British crown in the anthem "God Save the King." In 1797 after he returned to Vienna Haydn wrote "God Save the Emperor Franz" that became the Austrian national anthem.

Haydn was a lonely man. His closest friend was Mozart who was 24 years younger than he. He was deeply religious. Physically he was short and dark with a face pitted by smallpox. His legs were too short for his body. His nose had a polyp that threw it out of shape and he appeared to have been sensitive about it. He never commissioned a portrait. He had a sweet kind disposition, was even tempered and made no enemies. He was an industrious, patient and persistent worker. He was modest, generous, and honest with a good sense of humor. He enjoyed good health except for some eye trouble and rheumatism at the end of his life. He was not well educated being mostly self-taught and not much of a reader, but he was a practical man with good common sense. He liked to dress well. He was precise and regular in conducting his business.

He saw his country humbled by Napoleon in 1805 and affected by the break up of the Holy Roman Empire in 1806. The occupation of Vienna by French troops in 1809 was a severe shock to Haydn. Vienna was bombed and some of the shells fell near Haydn's house. This probably hastened Haydn's death even though the French soldiers were kind to him. One of his last visitors was a French soldier who sang a song that Haydn had composed. He died "full of years and honors" on May 31, 1809. His death ended the classical period in music history. When Haydn died he had been a friend to Mozart, a teacher to Beethoven and an inspiration to everyone who had come in contact with him so that he acquired the nickname "Papa Haydn."

His funeral was a national event. He was buried in a churchyard outside the city. Eleven years later his remains were moved to Eisenstadt, except for his skull, which had been stolen by a music society in Vienna. The society kept it until 1954 when it was allowed to be buried with the rest of his body.

## **SYMPHONY NO. 103 DRUMROLL**

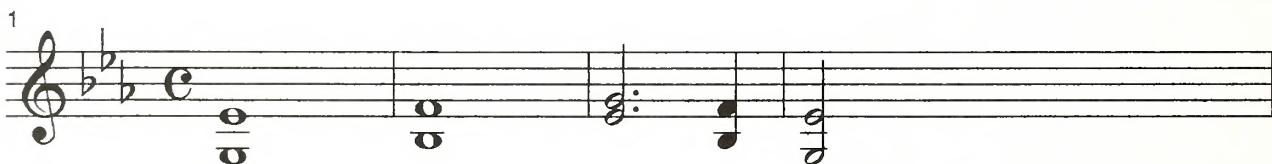
Symphony No. 103 is one of several that Haydn wrote in the key of E<sup>b</sup>. Its movements are I. Allegro con spirito, II. Andante, III. Menuetto, IV. Allegro con spirito. It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums and strings. Opening unorthodoxly with the roll of timpani in the first measure of the adagio, hence the name "Drumroll," it was composed in 1795 for the second series of Salomon concerts and was first

performed on March 2 of that year in London. Haydn presided at the harpsichord or piano (Advertisement had announced it would be the harpsichord.).

Haydn's love for the drum and his first use of it go back to early childhood:  
“On a certain occasion a drummer was needed for a street procession. Haydn, then a small boy, was allowed to fill the vacancy after he learned to make the drum stroke. He was so little that the drum had to be adjusted to his height by being carried ahead of him on the back of another short person—a hunchback. This was the beginning of Haydn’s ‘drum rolls.’ He never lost interest in the instrument, and prided himself upon his skill in playing it, even taking his turn at the drums in Salomon’s orchestra when he was in London.”

The fourth movement is Haydn at his finest in trying to play tricks on the audience. While the fourth movement of a 18<sup>th</sup> century symphony was typically a rondo, occasionally it was written in sonata-allegro form. Since the exposition has material that sounds like it is a repeat of the beginning and the development begins with a literal repeat of the opening in the same key, this is considered a cross between sonata allegro and rondo form making it a sonata-rondo. The form is not easy to point out exactly because Haydn tries to fool the listener by making them wonder what will come next. Just as he convinces you to think he's at a certain place in the piece with the main theme, he surprises you by doing something different.

The opening motif is the overly familiar hunting call figure.



Perhaps Haydn was appealing to his employer since hunting was one of the favorite sports of the Esterhazy princes. Haydn himself was an enthusiastic hunter. As a musician he probably listened carefully to the many traditional horn calls native to the region of the Esterhazy estates. This traditional fanfare for 2 horns summons us to attention and suggests a military/cavalier mood. Haydn used this typical hunting call pattern with great variety and ingenuity in this movement. This opening thought is barely finished when a series of chords in the cello and horns begins which becomes the accompaniment for the violins' rhythmic dance tune.

The musical score consists of two staves of music. The top staff starts with a treble clef, a key signature of three flats, and a common time (C). It shows a melody with eighth and sixteenth notes, featuring a melodic line that descends from a higher pitch to a lower one. The bottom staff continues the melody, also in common time, with a similar melodic pattern.

Haydn's music is saturated with Croatian melodies. Some are actually Croatian folk songs, some are folk songs altered and improved but most were Haydn originals with the general characteristics of a Croatian folk song. The folk tune used here is "Dvorjcica potok gazi" a folk song common among Croats especially those of Haydn's district.

### Divorjcica potok gazi

The musical score consists of two staves of music. The top staff starts with a treble clef, a key signature of two sharps, and a common time (2). It shows a melody with eighth and sixteenth notes, featuring a melodic line that descends from a higher pitch to a lower one. The bottom staff continues the melody, also in common time, with a similar melodic pattern.

You would not expect such a light little phrase to comprise an entire symphonic finale but it does, thereby providing a monothematic structure. Haydn creates many varied and beautifully cohesive episodes from a few notes of this simple melody. Where you might expect contrasting ideas Haydn recalls the old one, puts it in a new key, gives it to new instruments, extends, cuts, and combines it with other fragments. A later subtheme, actually the original theme in the key of B<sup>b</sup>, with greater harmonic rather than melodic interest, is worked out in a grand, contrapuntal manner. The main return to the E<sup>b</sup> recapitulation is not from the dominant B<sup>b</sup>, but from G major. The recapitulation has the trumpet joining the horn.

## CALL CHART

### Exposition

- :00 Horns
- :04 Silence
- :06 Theme-horns and violins
- :10 Clarinet
- :13 Viola-cello-bass/violin conversation
- :18 Long oboe, violin/cello-bass conversation
- :24 Descending oboe and strings
- :29 Wandering strings
- :43 Theme-horns and strings

:46 Clarinet  
:49 Viola-cello-bass/violin conversation  
:54 Long oboe, violin/viola-cello-bass conversatio  
:59 Strings-descending eighth notes  
1:02 Strings tiptoeing  
1:08 Forte-tutti with timpani  
1:24 Timpani and stuttering strings, woodwinds and violins-descending eighth notes  
1:32 Timpani roll  
1:41 Cello-bass → oboe → flute → oboe  
1:48 Low strings-minor with bassoon countermelody  
2:01 Forte-tutti with timpani  
2:13 String question answered by woodwinds and timpani  
2:23 Silence

### Development

2:25 Horns and violins  
2:29 Clarinet  
2:31 Viola-cello-bass/violin conversation  
2:37 Long oboe, string/clarinet conversation  
2:44 Descending oboe and strings  
2:47 Forte-tutti  
2:51 Timpani-brass-clarinet-bassoon-low strings/oboe-violin conversation  
3:01 Wandering strings  
3:10 Accents *sf*  
3:16 Timpani roll  
3:22 Upper strings-bassoon → low strings-bassoon → upper strings-oboe  
3:31 Low strings minor with bassoon countermelody  
3:39 Oboe, violins  
3:48 Timpani  
3:59 Silence

### Recapitulation

4:01 Horns and violins  
4:05 Clarinet  
4:07 Passing theme around: timpani-brass-low strings → flute-clarinet-high strings → woodwinds-brass-low strings → violins  
4:18 Timpani roll  
4:21 Hammering timpani  
4:29 Stuttering strings, violin and woodwind eighth notes  
4:40 Timpani roll  
4:51 Cello-bass → oboe and horn → clarinet → oboe and horns  
4:58 Cello-bass minor with woodwind countermelody  
5:18 Cello-bass / violin-viola conversation  
5:28 Forte – tutti with timpani  
5:34 Second violin-flute /first violin-flute conversation, woodwinds & brass hunting call  
5:43 Timpani roll      **FINE**

1

Lis ten to the horns.

5

Lis ten to the horns.

This is a sym - pho - ny - Franz Jo - seph Hay - dn wrote. It's called the

10

It's called the Drum roll. He

Drum - roll. He wrote it while in Lon - don town.

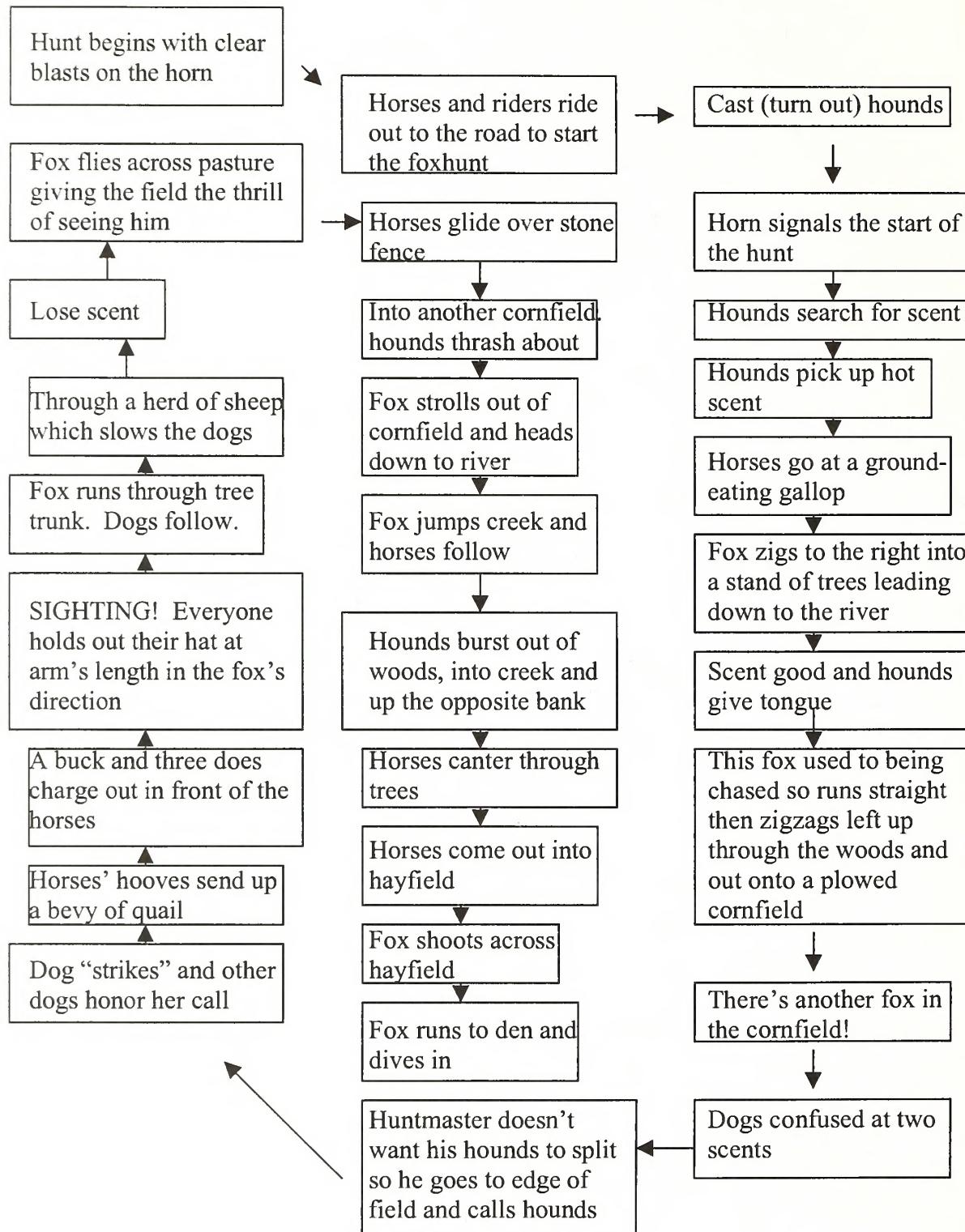
14

wrote it while in Lon - don town.

It's called the Drum - roll. He

17

wrote it while in Lon - don town.



## SCORE—RHYTHM STICK ACTIVITY

Intro (16) —

♩ || | ♩ || | ♩ || | | ♩ ♩ ♩ (2)

♩ || | ♩ || | || || | ♩ || | ♩ —

♩ || | ♩ ♩ (6)

♩ || | || || | (7) —

♩ || | ♩ || | ♩ || | | ♩ ♩ ♩ (2)

♩ || | ♩ || | || || | ♩ || ★

♩ || | ♩ ♩ (8)

♩ — | ♩ — | ♩ || | ♩ — | ♩ || | ♩ — | ♩ || | ♩ || | ♩ —

|||| (9)

♩ || | ♩ ♩ (4)

|||| (11)

♩ || | ♩ || | ♩ || | | ♩ ♩ ♩ (3)

|||| (11)

♩ — (12) —

♩ || | ♩ ♩ (4)

|||| (3) —

♩ || | ♩ || | ♩ || | | ♩ ♩ ♩ (2)

♩ || | ♩ || | || || | ♩ || | ♩ —

♩ ||| | ♩ ♩ (4)

♩ ♩ (3)

♩ ||| | ♩ ||| |||| | ♩ || ★

♩ ||| | ♩ ♩ (6)

|||| (22)

♩ ||| | ♩ || | ♩ || | | ♩ ♩ ♩ (4)

|||| (11)

. | | ||| | | ♩ ♩ ♩ (3) —

|||| (4) —

♩ ||| | ♩ || | ♩ || | | ♩ ♩ ♩ (2)

♩ ||| | ♩ || | |||| | ♩ || | ♩ —

♩ — (4)

|||| (6)

♩ — (13)

♩ ♩ (8)

|||| (11)

♩ ||| | ♩ || | ♩ || | | ♩ ♩ ♩ (3)

|||| (11)

. | | ||| | . | | |||

♩ — (4)

ꝝ | | | | ₧ ₧ (6)

| | | | (6)

₎ — (5)

| | | | (12)

₎ — (3)

## **STUDENT PATTERNS**

### **RED**

(a) ꝝ | | | | ₧ | | | ₧ | | | | ₧ ₧ ₧

(b) ꝝ | | | | ₧ | | | | | | | ₧ | | | ( ₧ — )

(c) ꝝ | | | | ₧ ₧

### **ORANGE**

(a) ₧ | | | | | | |

(b) ₧ — | ₧ — | ₧ | | | ₧ — | ₧ | | | ₧ — | ₧ | | | ₧ | | | ₧ —

### **ALL**

| | | | | | | |  
R R R R L L L L

### **BLUE**

(a) ₧ —

(b) ₧ ₧

### **GREEN**

(a) ₧. | | | | | | ₧ ₧ ₧

(b) ₧. | | | | | | ₧. | | | | |

## Character Education

Decide which character traits Haydn and others showed in the following statements.  
Choose from:

A. citizenship	E. fairness
B. compassion	F. honesty
C. cooperation	G. respect
D. determination	H. responsibility

1. After his second trip to England the King of England asked him to stay there permanently. Haydn declined because of his \_\_\_\_\_ to Prince Esterhazy.
2. Ate with musicians and set an example of good manners “abstaining from vulgarity in eating, drinking and conversation.”
3. Despite his fame he never stepped out of the role of a perfect musical servant at Esterhaza.
4. French soldiers occupying Vienna sang one of Haydn’s own songs to him to calm him.
5. Had a sweet, kind disposition. He made no enemies at any time.
6. Had integrity.
7. Job description: It is expressly laid down that whenever the orchestra is required to play on social occasions the vice Kapellmeister and all the musicians in his orchestra will wear livery, and the said Joseph Haydn must see that both he himself and all his musicians will obey the regulations and appear in white stocking, white linen and powdered hair, either tied in a bow or with a wig. The said Joseph Haydn will present himself daily in the antechamber before the afternoon, to receive instruction from His Highness as to whether or not the orchestra’s service will be requested. After receiving his orders, he will communicate them to the other musicians and see that they are punctually carried out.
8. Job description: Joseph Haydn will be considered and treated as a member of the family.
9. Job description: You will behave in a manner befitting an honourable official in a nobleman’s establishment.
10. Librarian of the music and custodian of the instruments
11. Liked to be well dressed.

\_\_\_\_\_ 12. Practiced violin by scraping two sticks together.

\_\_\_\_\_ 13. Presented one opera and two long concerts each week as well as special operas and concerts for visitors and daily chamber music in prince Esterhazy's private apartment in which the prince usually joined in.

\_\_\_\_\_ 14. Prince Esterhazy showed this by allowing the musicians to take a vacation.

\_\_\_\_\_ 15. Wanted to be a student of Porpora so he became his personal servant.

\_\_\_\_\_ 16. Was a patient and persistent worker.

\_\_\_\_\_ 17. Was even-tempered, industrious, and generous with a good sense of humor.

\_\_\_\_\_ 18. Went to England for a series of concerts but spoke no English.

\_\_\_\_\_ 19. What he wanted the audience to show at concerts instead of falling asleep.

\_\_\_\_\_ 20. Wrote oratorios like The Creation because he was motivated by his admiration for Handel's Messiah.

\_\_\_\_\_ 21. Wrote the Austrian National Anthem.

\_\_\_\_\_ 22. Wrote the Farewell Symphony to convince Prince Esterhazy the musicians needed a vacation.

### **Math Integration – EOG Style Questions**

1. Haydn's orchestra usually includes 28 players. If  $\frac{1}{4}$  of the orchestra is woodwind instruments, how many woodwinds are there?  
A. 9      B. 7      C. 6      D. 4
2. The North Carolina Symphony will have 3 flutes in the orchestra. If  $\frac{1}{3}$  of the flutes are needed to play the fourth movement of Haydn's Symphony 103, how many flutes will they use?  
A. 4      B. 3      C. 2      D. 1
3. The North Carolina Symphony will have 4 horns in the orchestra. If  $\frac{1}{2}$  of the horns are needed to play the fourth movement of Haydn's Symphony 103, how many will they use?  
A. 2      B. 3      C. 4      D. 5
4. The North Carolina Symphony wants to decrease the time they spend rehearsing. They now spend  $2\frac{2}{5}$  hours a day rehearsing. If they decrease their time, how much time could they spend rehearsing?  
A.  $2\frac{1}{4}$  hours      B.  $2\frac{4}{6}$  hours      C.  $2\frac{3}{7}$  hours      D.  $2\frac{3}{5}$  hours

5. The North Carolina Symphony performed for  $\frac{1}{2}$  an hour. If they played longer for the next concert, how long could they perform?  
A.  $\frac{2}{5}$       B.  $\frac{5}{12}$       C.  $\frac{5}{9}$       D.  $\frac{1}{3}$

6. Which number sentence could solve the following problem?  
There are 11 first violins and 8 second violins in the orchestra. How many more first violins are there than second violins?  
A.  $11 + 8 = 19$       B.  $8 - 11 = 3$       C.  $11 - 8 = 3$       D.  $19 - 11 = 8$

7. Which number sentence could solve the following problem?  
There are 10 woodwind players in the orchestra. Only 7 of them are needed for the fourth movement of Haydn's Symphony 103. How many woodwind players are not needed?  
A.  $10 - 7 = 3$       B.  $17 - 0 = 7$       C.  $10 + 7 = 17$       D.  $7 - 10 = 3$

8. Which of the following best describes the edge of the timpani?  
A. circumference      B. radius      C. diameter      D. center

9. Which of the following best describes the outside edge of the top of a snare drum?  
A. diameter      B. center      C. radius      D. circumference

10. What is the diameter of a timpani head with a 15" radius?  
A. 15"      B. 20"      C. 25"      D. 30"

11. It takes the North Carolina Symphony  $2 \frac{1}{2}$  hours to drive to your concert. If they want to stop  $\frac{1}{2}$  way through for a break, how many hours should they drive before stopping?  
A.  $\frac{3}{4}$  hour      B. 1 hour      C.  $1 \frac{1}{4}$  hours      D.  $1 \frac{1}{2}$  hours

12. The North Carolina Symphony is going to the Outer Banks to play in June. What is the most likely temperature in Celsius?  
A.  $20^\circ$       B.  $28^\circ$       C.  $60^\circ$       D.  $120^\circ$

13. The North Carolina Symphony is going to Asheville to play in January. What is the most likely temperature in Celsius?  
A.  $62^\circ$       B.  $55^\circ$       C.  $40^\circ$       D.  $-15^\circ$

14. The local Symphony Guild is planning to feed the orchestra and conductor (64 people) turkey sandwiches for lunch. Each sandwich requires a quarter pound of turkey. How many pounds of turkey should the Guild buy?  
A. 256      B. 64      C. 60      D. 16

15. The stage manager is setting up the chairs on the stage. He puts the first row 3 feet from the conductor. The second row was 6 feet from the conductor, the third row was 9 feet from the conductor, and the fourth row was 12 feet from the conductor. If the pattern continues, how far away would the sixth row be?  
A. 15      B. 18      C. 21      D. 24

16. The North Carolina Symphony will play a 6-month tour and give 132 concerts along the way. What is the average number of concerts they will give each month?

A. 2.6      B. 22      C. 206      D. 260

17. Mr. Curry the conductor of the orchestra has listened to 120 CD's in ten days. What is the average number of CD's he heard per day?

A. 12      B. 102      C. 120      D. 212

18. The bus driver needs to fill up the bus with diesel fuel before the symphony leaves. At which gas station will he get the best deal?

A. Station A: 3 gallons for \$3.75  
B. Station B: 10 gallons for \$12.10  
C. Station C: 15 gallons for \$18.30  
D. Station D: 20 gallons for \$24.60

19. Look at the ages of some people in the orchestra: first violin-58, flute-57, trumpet-55, timpani-48, cello-41, second violin-36, oboe-35, trombone-21, percussion-31. What is the mean age?

$$\begin{array}{r} 5 | 578 \\ 4 | 18 \\ 3 | 156 \\ 2 | 1 \end{array}$$

Who is the person whose age shows the median?

A. First violin      B. First flute      C. Cello      D. Percussion

20. Carla has 3 shirts and 2 pants. How many different shirt-pants combinations can she make?

A. 3      B. 4      C. 5      D. 6

21. Andrew has 5 shirts and 3 pairs of pants. How many different shirt-pants combinations can Andrew make?

A. 15      B. 8      C. 5      D. 2

22. Suzanne wrote each of the 9 letters of the word "orchestra" on a separate card. Then she placed all the cards in a bag. If Suzanne pulled one card out of the bag, what is the probability she would pick a card with the letter "R" on it?

A. 9/9      B. 2/9      C. 1/9      D. 1/8

Personnel for the North Carolina Symphony:

Flutes (3), oboe (3), clarinet (2), bassoon (2), horn (4), trumpet (2), trombone (3), timpani (1), percussion (2)

First violins (11), second violins (8), violas (8), cello (8), bass (5)

## **Math/Technology Integration**

Make a time line of Haydn's life. For a technology integration use a program such as TimeLiner.

Haydn and George Washington were both born in 1732. Make a time line that includes events in both their lives.

Make a time line of Haydn's life and important dates in America history between 1732 and 1809.

Using a spreadsheet program, make a pie graph showing the number of players in the families of instruments in the orchestra. Orchestral specifications for the North Carolina Symphony and for a typical Haydn orchestra can be found elsewhere in this article.

## **Science Integration**

These scientists were alive during Haydn's time. Find out what they discovered or accomplished:

Joseph Priestly  
Count Alessandro Volta  
Edward Jenner

John Dalton  
Eli Whitney

Antoine Laurnet Lavoisier  
James Watt

## **Art Integration**

These artists were alive during Haydn's time. Find out some of their famous works.

Thomas Gainsborough  
Jeane Antoine  
Pierre Charles L'Enfant

Gilbert Stuart  
John Trumbull  
Charles Bulfinch

## **Social Studies Integration-George Washington**

Use the following information about George Washington and information about Haydn provided previously to compare the two men. Use a double bubble map or a Venn diagram to show what they have in common.

George Washington, the "Father of our Country" guided America like a father leads a child. The people loved Washington.

He was born into a wealthy, hardworking, religious Virginia family on February 22, 1732. His father ran an ironworks. After his father died in 1743 he went to live with his half brother at Mount Vernon. He went to school until he was about 14 or 15 studying arithmetic, history and geography.

Washington was 6 feet, 2 inches tall with a large, straight nose and blue-gray eyes. He wore his hair in a ponytail. He had a large mouth with imperfect teeth. He followed his

own rules of conduct but he also enjoyed listening to jokes and having a good time. He was very patient and understanding.

His first job was as a surveyor. Later he joined the militia and fought in the French and Indian War. After the war he returned home to farm at Mount Vernon and was happily married to Martha Dandridge Custis. He served 15 years in the legislature at Williamsburg before returning to Mount Vernon. He worked hard running the plantation but he also enjoyed fox hunts that were accompanied by dinners, dancing and games.

After the Boston Tea Party protest, Washington and 6 other delegates formed the First Continental Congress. He was elected commander in chief at the Second Continental Congress. Eight years of war followed. He was plagued by discouragement, desertion, and shortage of supplies but eventually he defeated the British. His soldiers wanted to make him king but he declined.

He returned to Mount Vernon and farming until 1789 when he was elected president. The Executive Mansion in Philadelphia was one of the finest houses in the city. He was reelected to the presidency in 1793 and retired to Mount Vernon after his second term. A horseback ride in the snow in 1799 caused a sore throat that swelled so badly that he was unable to breathe. He died and was buried at Mount Vernon. Thousands of Americans mourned his death.

## **Technology Resources**

LearnNC

<http://www.learnnc.org>

Lesson Plans – 5<sup>th</sup> grade – Internet Music Detectives

Sources for information about Haydn (and other composers)

<http://www.google.com/search?q=hadyn&btnG=Google+Search>

<http://www.geocities.com/Vienna/2499/Hadyn.html>

<http://w3.rz-berlin.mpg.de/cmp/haydnj.html>

(The Classical Music pages: <http://w3.rz-berlin.mpg.de/cmp/classmus.html>)

Composer of the Month

<http://cnet.unb.ca/achn/kodaly/koteach/resources/compmonviv.html>

## **HyperStudio Project**

This project will integrate technology (multimedia) and music (history and culture, specifically the life and music of Franz Joseph Haydn). Students should already be familiar with HyperStudio before attempting this. They should be given a rubric of expectations for the presentation.

Students will research Haydn using the Internet (NCWiseOwl and The Classical Music Pages are good sites), other reference resources (including the North Carolina Symphony

Student Book) and other available materials to complete a HyperStudio planning sheet. This planning sheet should include the text and musical examples that will be used in 4-6 cards. Students would then create a HyperStudio stack using the rubric for guidelines.

### **Expository Writing to Explain Why**

Prompt: Haydn wanted a violin when he was young. Pretend you are Joseph Haydn and give reasons why you should have a violin.

Prompt: The King of England invited Haydn to stay in England after his second visit there. Pretend you are the King of England and give reasons why Haydn should stay.

Prompt: Haydn conducted the orchestra at the Esterhazy palace. Pretend you are Joseph Haydn and give reasons why musicians should come to play in the orchestra there.

Prompt: Haydn needs more instruments and musicians for his orchestra. Persuade Prince Esterhazy by giving reasons why you need these added instruments and players.

Prompt: Virtuoso instrumentalists wanted to come play in Haydn's orchestra. Pretend you are one of these instrumentalists and give reasons why Haydn could use you in the orchestra.

### **Expository Writing Based on “Write From the Beginning” Model**

Prompt: The North Carolina Symphony will perform for our fifth graders. Think about conducting the orchestra. Give reasons why you would like to do this.

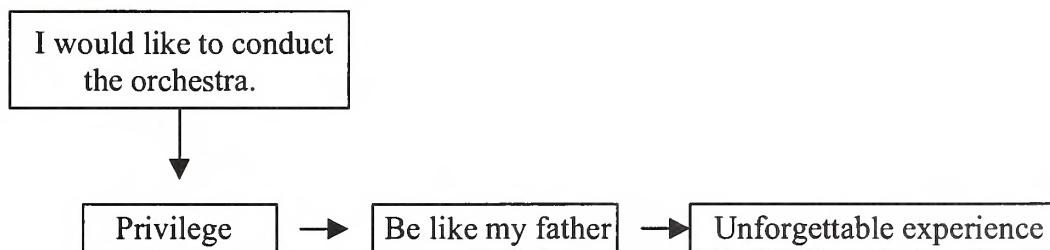
Brainstorm:

Write “why I want to conduct the orchestra” in the center of the circle map. In the outside circle think of reasons why you would like to conduct the orchestra.



## Writing Sequence

Choose your best reasons why you would like to conduct. Write your reasons in the order of importance on the flow map. Write an opening paragraph that states the prompt and mentions that you have reasons to support it.



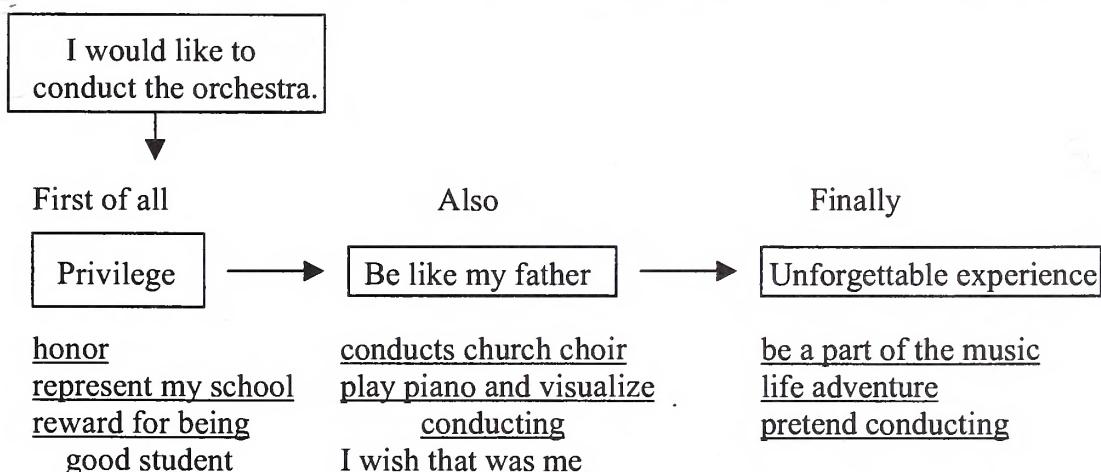
## Add Explanations and Examples:

Under each box in the flow map, explain what you mean and give an example.



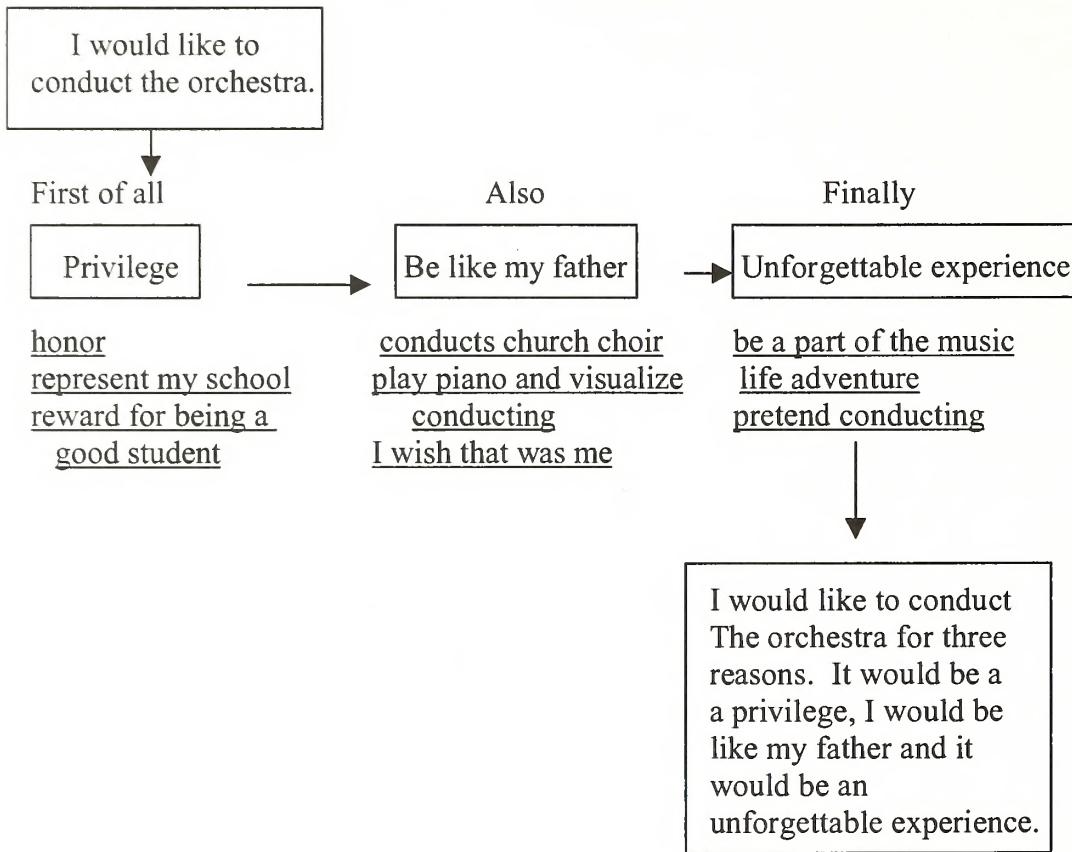
## Add transition words:

Decide on good transition words and phrases that could be used to move from one reason to the next. Write these words or phrases on top of the boxes of the flow map.



## Closing Paragraph:

The closing paragraph should be at least two sentences. It should restate the prompt and the three reasons that support the prompt.



Mentally rehearse:

Mentally follow the flow map and plan what you are going to write.

Write:

Write your story using the flow map.

(Mapping based on expository writing of Granite Quarry student Abby Brown.)

## Word Scramble

Fill in the blanks with the correct answers. Use the letters in the boxes to answer the final question.

1. One of the first instruments Haydn learned to play

\_\_\_\_\_  \_\_\_\_\_

2. Symphony No. 103 is also known as the \_\_\_\_\_ Symphony.

\_\_\_\_\_  \_\_\_\_\_

3. The city where Haydn sang in the choir at St. Stephen's Cathedral

\_\_\_\_\_

4. Haydn's employer for thirty years

\_\_\_\_\_  \_\_\_\_\_

5. A person who writes music

\_\_\_\_\_

6. Another name for kettle drum

\_\_\_\_\_

Who was Haydn's closest friend?

\_\_\_\_\_

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## OVERTURE TO NABUCCO

Giuseppe Verdi (1813-1901)

### About the Composer

Giuseppe Verdi once declared, "I am and always will be a Roncole peasant." From the very beginning, he is said to have had a serious outlook on life. During the year of his birth to Carlo Verdi, a modest village innkeeper and Luigia Uttini, a spinner, Napoleon III's years of political domination were coming to an end. These were times of great unrest and upheaval. The story is told of an invasion by Russians and Austrians who swept through the little village of Roncole where the Verdi family lived, savagely butchering as many inhabitants as possible, including women and children. Many women were slain while attempting to hide in the village church. One of them, with a child only a few months old, managed to sneak into the church's belfry by way of a narrow winding staircase, escaping the dangerous attack. Fortunately for the world, that young mother held in her arms the future composer of *Nabucco*, *Aida*, *Rigoletto*, *Otello* and *Falstaff* – little Giuseppe!

Verdi possessed tremendous talent, but he was not born to educated, intellectual or musical parents. He had no early opportunities to hear or learn about music except in church or from itinerant fiddlers. At the age of seven he became an acolyte in the village church, and one day became so absorbed in the music for the Mass that he forgot to hand the priest the holy water. For his lack of attention to important matters, the priest kicked the young Verdi down the altar stairs where he landed, pale and bleeding, at the bottom! His parents asked him what was the matter, but he only replied, "Let me learn music."

Verdi's father responded by buying him an old spinet, upon which Verdi quickly played some beautiful sounds. When he couldn't find those same sounds later, he pounded the instrument with a hammer! A kindly tuner and repairman named Stephen Cavalletti tuned and repaired the instrument at no charge because he admired the talent seen in this young student. The story is a famous Verdi anecdote – the tuner actually pasted a piece of paper inside the spinet stating that the work was done at no charge due to "how well disposed the young Giuseppe Verdi is to learn to play this instrument." Verdi kept and treasured the old spinet, even in the days of his great prosperity later in life.

Young Giuseppe was trained by the church organist Pietro Baistrocchi in the village of Roncole. By age ten, he went to Busseto, a larger town with more cultural opportunities for his education. A Busseto patron of the arts Antonio Barezzi helped Verdi continue his studies. Ferdinando Provesi from Parma taught him music and the canon Antonio Seletti taught him Latin.

Barezzi's patronage prompted Verdi to apply for admission to the Milan Conservatory. Since he was older (by then) than the average age for admission, 14, he had to take a special entrance exam. Verdi failed this exam – the instructors claimed that his piano skills were inadequate, his hand position was poor, and he lacked the technical knowledge of composition needed to study at the Conservatory.

Depressed at this rejection but refusing to give up, Verdi turned to private study with Vincenzo Lavigna, piano maestro at La Scala. Verdi immersed himself in opera during these years, attending every performance possible, absorbing the drama and the compositional techniques of this art form. The Milan of Verdi's day was heavily influenced by Austrian domination. Classical Viennese music, particularly string quartets, was the repertoire heard most often. Verdi listened, absorbed, and worked tirelessly on counterpoint, canon and fugue forms. He remained in Milan from 1832 to 1835 and married Baretti's daughter Margherita on May 4, 1836. They had two children.

Verdi was director of the local music school in Busseto while composing his first opera, *Oberto, conte di San Bonifacio*. This opera was produced in Milan at the Scaliger Theatre on November 17, 1839 and was hailed "an encouraging success."

The year 1840 was a tragic year in Verdi's life. First his son, then his daughter were stricken with a mysterious illness, dying in their mother's arms. Next, his wife Margherita was diagnosed with a violent inflammation of the brain and died. Within two months' time, his entire family was gone, and he had just been assigned to write a comic opera!

Needless to say, the opera titled *Un giorno di regno* (*A Reign of a Day*) was a fiasco. Verdi resolved, in depression and grief, never to compose again. Fortunately, this resolution was abolished by a savvy director who slipped a libretto by Solera into Verdi's coat pocket on the subject of Nebuchadnezzar. Verdi simply could not resist this topic, and agreed to tackle this interesting project.

The time was right in Italy for the premiere of *Nabucco*. Rossini had just laid down his compositional pen, and the sentimental predictability of Donizetti and Bellini was growing weary on Italian ears. Not that Italian opera-lovers were tired of sentimentality – they were just hungry for a fresh, new, exciting twist on this beloved characteristic. Verdi supplied this new excitement – coarse though it might have been in places – and the public responded.

The Italians adopted the Hebrew prisoners' chorus from *Nabucco*, titled "Va pensiero sull' ali dorate" (*Fly thought, on golden wings*) as a battle cry for freedom from Austrian domination. Legend has it that when Verdi took the libretto booklet out of his coat pocket on that fateful day, it opened to this page when he threw it on the table. The words seized his imagination, impelling him to read the whole story at once. This number instantly became the most popular chorus in the opera.

Following *Nabucco*'s tremendous success, Verdi produced operas in fast succession:

*I Lombardi* (1843); *Ernani* (1844); *I due Foscari* (1844); *Giovanna d'Arco* (1845); *Alzira* (1845); *Attila* (1846); *Macbeth*, *I Masnadieri* and *Jerusalem* (all in 1847); *Il Corsaro* (1848); *La Battaglia di Legnano* (1849); *Luisa Miller* (1849); *Stiffelio* (1850)

As the waves of success from the first production of *Nabucco* carried Verdi's compositional career to the stratosphere, the romantic interest of the production's leading soprano Giuseppina Strepponi carried his heart over the moon as well. He married her on August 29, 1859.

Verdi's signature works, *Rigoletto*, *Il Trovatore* and *La Traviata* were produced during the early 1850s. These 3 works established Verdi's reputation. Verdi had tried to avoid political involvement during his career as a composer. However, during these years of political strife, Verdi had become involved in the Italian struggle for independence. His choice of subject matter for his next grand opera, *Un ballo in maschera*, had to be re-worked. The description of an assassination plot against Gustav III of Sweden had to be shifted to Massachusetts, U.S.A. and to Governor Riccardo of Boston. (This shift was forced due to recent attempts on the life of Napoleon III.) Verdi's admirers linked Riccardo's name to that of Victor Emmanuel, future king of Italy. The cry "Viva Verdi!" was an acronym for "Viva Vittorio Emmanuele Re D' Italia!"

*Aida*, another signature work of the now-famous Verdi, showed a new level of orchestral composition technique. In *Aida*, the orchestra is a vital element in the drama, going far beyond serving as mere accompaniment. The *Requiem* followed in his long list of compositions, and then *Othello* (an opera after Shakespeare) and his last opera *Falstaff* (based on Shakespeare's *The Merry Wives of Windsor*). Verdi was in his 80s when this work was produced. The opera reveals a genius for subtle comedy and a symphonic-style orchestral score.

Verdi was a well-rounded individual. In addition to being a world-famous composer, he was an excellent businessman. In his last years, he managed several properties, arranging for the farming and marketing of his crops. His legacy was the establishment of a retirement home for aging musicians in Milan, which he called "my most beautiful work." Verdi's death on January 27, 1901 truly marked the end of an era in Italian music.

In all of his years of composing, Verdi never abandoned the basic Italian operatic style where clear separation of aria, recitative and chorus were the rule. Purists among Italian opera audiences feared the "cloudy" influence of Wagner on their composers. Music critics have hailed Verdi's melodic construction as his greatest gift, saying that his melodies have universal appeal. However, as the twentieth century dawned, musical tastes around the world began to change, hailing Wagner, Liszt and their contemporaries as the ultimate in musical expression. The music of Verdi was no longer featured in opera houses during these years of change. A movement back to Verdi began in the 1950s (the 50<sup>th</sup> anniversary of Verdi's death in 1951 was a springboard for this) with many festivals and concerts given around the world. This year, 2001, marks the centennial of Verdi's death, and a worldwide emphasis on the performance of Verdi's works is underway to commemorate the most famous of all Italian composers who is still admired around the world.

## About the Opera *Nabucco*

*Nabucco*'s twist on the story of King Nebuchadnezzar reflects Verdi's pessimism about life (the old "Never trust anyone – everyone is out to get you" idea) and his interest in father-daughter relationships. Although Verdi did not write the libretto, he was intensely attracted to this story, and this is an interesting facet of his personality.

In Act I the Israelites in Jerusalem are bemoaning their fate: the Assyrians, led by Nabucco (King Nebuchadnezzar) are destroying and desecrating their city. Zaccaria (Zacharius, the high priest of Jerusalem) has Nabucco's daughter Fenena (a hostage of the Jews). He is confident that peace will return and the Lord will not forsake them. Ismaele, nephew of the King of Jerusalem and leader of their military forces, enters to tell everyone that the destruction continues. Zaccaria, praying for a miracle, turns Fenena over to Ismaele for safekeeping.

How convenient this is, since we then discover that Ismaele and Fenena are in love! Unfortunately, Abigalle, Fenena's "alleged" sister (I say "alleged" because we later discover they aren't related!) loves Ismaele, too. She enters the scene, bringing a band of Assyrian soldiers disguised as Hebrews, to occupy the temple. She attempts to strike a deal with Ismaele, which he refuses to accept. Nabucco enters, Zaccaria denounces his blasphemy and threatens to kill Fenena if he doesn't change, but Ismaele delivers Fenena to her father (against his own people's wishes). By now, Nabucco is enraged and orders Solomon's temple plundered and burned.

Act II opens in Nabucco's palace in Babylon with Abigalle finding a parchment that claims she is the child of slaves. She plots vengeance against her father Nabucco and on his heir to the throne, Fenena. The High Priest of Baal enters, saying that Fenena has committed treason by freeing the Hebrew slaves, and the religious leaders have decided to offer Abigalle the throne instead.

Meanwhile, Zaccaria still prays for the Assyrians to cast out their false idols. He plans to convert his Assyrian prisoner Fenena first. After Fenena's conversion to the Hebrew religion, the outcast Ismaele receives a pardon (for saving a fellow Hebrew). Palace advisor Abdallo enters, alarmed, saying rumors are flying about Nabucco's death and that Fenena is in danger. But before Fenena can escape, Abigalle and the Assyrians enter, demanding that Fenena give Abigalle the royal scepter. When she refuses, out of the blue comes Nabucco, grabbing the crown and placing it on his own head! (So much for the stories of his death!) Nabucco proclaims himself as god, orders everyone to bow before him, is struck by lightning and rendered insane. Abigalle retrieves the crown, blown off his head by the impact of the lightning.

Act III takes place in the Hanging Gardens of Babylon. Everyone hails Abigalle as ruler, but she tells Nabucco she is only a temporary regent since he is not well enough to rule. She tricks him into signing a warrant ordering Fenena's death. After he signs the paper, he remembers his daughter and inquires about her. "She will die!" announces Abigalle. Nabucco frantically searches for the document saying that Abigalle is not his biological

daughter, but she finds it first and rips it to shreds right in his face. The Hebrews, resting by the banks of the Euphrates, express thoughts “on golden wings” of their lost homeland. Zaccaria maintains they will prevail, and that the Lord will deliver them from captivity.

Nabucco awakens to see his daughter Fenena being led to her execution in Act IV. He tries to escape from his room, but realizes he is a prisoner. Desperate, he prays to Jehovah for forgiveness, pledging to convert himself and his people. His sanity returns, he is released by Abdallo and grabs his sword, rallying to regain the throne. He reaches the Hanging Gardens just in time to stop Fenena’s execution, and orders the statue of Baal destroyed. The statue falls of its own accord and shatters. Abigalle confesses her crimes and poisons herself, praying to the God of Israel to pardon her as she dies. Nabucco tells the Israelites to return to their homeland and rebuild their temple, declaring that he now serves Jehovah. The crowd, acknowledging the miracle that has occurred, offers praises to God as the opera closes.

#### Ideas for sharing *Overture to Nabucco* with Students

The basic plot of *Nabucco* certainly contains themes that are violent. It is not necessary to present the opera’s story in graphic detail to introduce students to the wonderful music and fascinating interweaving of themes in the Overture. As teachers, we need to know “the whole story,” but we can edit the plot to fit the “tolerance level” of our students and communities. One suggestion is to begin with a geography correlation – locate the city of Jerusalem on a world map. Explain that the opera *Nabucco*, from which this overture comes, was set in the year 587 B.C.

#### Geography Curriculum Correlation: (Classroom Activity)

1. Draw a map of the country and area surrounding the city of Jerusalem.
2. Write a paragraph describing the climate, geographic features, and defining characteristics of modern-day Jerusalem. How do these findings compare to the state of Jerusalem in 587 B.C. when the city was destroyed by the Assyrians?

#### Introduction to Operatic Style (from *North Carolina DPI Standards*, Music Education)

Assemble 2 or 3 recordings of current popular music from your students’ list of favorites. After checking to be certain that your choices are “G” rated, play 15-30 seconds of each song and ask your students to comment on musical characteristics (melody, rhythm, vocal style, type of accompaniment, etc.). Next, play 30 seconds or so of a recording of an operatic aria. Discuss the following questions:

1. Do “pop” singers ever sound like this?
2. What type of music did you hear? (Most will immediately say “Opera! Yuk!”)
3. What qualities of an operatic voice are different from the voices of Destiny’s Child, the Backstreet Boys, or other groups you might hear on MTV?

(Operatic voices use vibrato – explain what vibrato is; operatic voices have a richer tone color, they are often not amplified, the music they sing is more difficult, they use the extreme reaches of their range, their voices are bigger, their voices have power to “hurt your ears” even without a microphone, etc.).

4. Discuss the basic vocabulary of opera: overture, aria, recitative, act, scene, costumes, props, scenery, chorus, and libretto (the “Big Ten Terms of Opera”).

### Now to the Sound!

Music is all about sound that is artistically arranged – about sound that evokes a response in all of us. Prepare your students to respond to the themes in the *Overture to Nabucco*. For many elementary listeners, this is their only repeated exposure to this style of music. If we teachers break this 7-minute or so composition into recognizable portions, students will really like it in spite of themselves because they will understand a bit of how it’s put together.

Since Verdi the composer was famous for his beautiful melodies, I have lifted 7 prominent “melodic snippets” (or themes, if you will) which students can be taught to recognize. These themes are included in this study guide in notation form to be played on Orff instruments, piano, keyboard, or simply sung (using “la,” solfege, or letter names). The names I have given them are not from anyone’s music theory book – they simply describe the fragments so that students can name them when they hear them. The short names are inscribed on “Nabucco’s Coins” (also included following the themes).

If your music class time is limited, concentrate on the themes leading up to the “Va, pensiero” theme (labeled “Andantino”) the first time you work with the music itself. I call these 3 themes “Andante” (picture of temple on coin), “Question & Answer” (battle scene) and “Andantino” (Prisoner’s Chorus melody). If you copy a set of these coins for each student, they may cut the coins out and hold up the coin that corresponds to the theme they hear as the piece progresses. Some teachers might want to laminate a set for each child, let them punch holes in the tops and make a “Hebrew Listening Necklace” with yarn (to wear when listening to Nabucco – just hold up the coin which matches the section playing at that time). Another idea is to let children color the coins, cut them out and glue them to a crown to wear after they’ve been successful at identifying the 7 theme fragments presented in this lesson – they can earn the rank “Music Listening King or Queen”! Nabucco needn’t be the only royalty in this situation!

A listening goal for your students could be to recognize the 7 themes in this lesson guide and to respond by holding up the coin which names the theme playing when the teacher gives a signal (such as touching his/her temple or ear, as if trying to think of the name of the theme.) Coins must be held up silently for the students to receive credit for their answers (this encourages active listening, not talking.) Another listening goal might be for small groups of 3-4 students to listen to Overture from *Nabucco* together, from start to finish, demonstrating the ability to identify the themes taught without prompting.

Other listening games might include: 1) Giving each student a small square of red and green construction paper (both colors taped together) and having them hold the red side up when the music is played slowly (or at a constant speed) and the green side up when the tempo speeds up. 2) Have students stand when they hear the “Andantino” theme (“Va, pensiero” chorus) – this is one melody they can easily recognize since they are singing this chorus on the symphony program. 3) While playing the Overture, allow students to walk silently around the room until the music pauses – at that point, everyone freezes, and the teacher ask a child to name the theme that was playing at the pause. If he/she guesses correctly, they are the “King/Queen” and get to pick the next child to give answers when the music is paused again.

The point of these listening activities and games is to promote cooperative learning – to have every single child acquire these skills. Let the classes you teach know that when you’ve caught every one of them hearing these themes and recognizing them, the entire class is the “winner.” Recognize the entire class with a homemade certificate to hang on their door, a sticker for everyone, a crown cutout to hang on their door – it doesn’t have to be expensive to be meaningful.

#### **Additional Activities to Use with Multiple Intelligences Approaches**

**Kinesthetic** – Have students stand in a circle (shoes off if possible). Begin playing a few minutes of the recording of *Overture to Nabucco*. Ask students how they would keep a balloon afloat while listening to the different themes – how would they move on the slow, quiet parts? On the staccato, lively parts? On the really strong sections? Tell them that in order for the class to win this game, no one must make a sound, everyone must have touched the balloon at least once, and the balloon must not touch the ground even once during the playing of the piece. Ask the children to move “with” the mood of the music, using a variety of balloon-tapping styles. Get the balloon in the “ready” position, start the recording, and enjoy the fun!

**Artistic** – Make a copy of the Verdi coloring sheet for every student. Let them color the ideas in Verdi’s mind while listening to *Overture to Nabucco*. On the back of the sheet, they may draw another “idea balloon” and sketch the ideas the music gives them.

**Interpersonal** – Let students write reflections on how the Israelites felt when Nabucco destroyed their place of worship. They might glue these reflections to scrolls made of brown construction paper and sticks. Students may use poetry (especially Haiku forms) to express their feelings.

**Mathematical** – Conduct an Internet search for the actual floor plan and dimensions of Soloman’s Temple in Jerusalem. Draw the temple, to scale, on graph paper. This activity covers geometry skills as well as linear measurement and plan-reading.

**Intrapersonal** – Have a team of students (4 or 5) plan a MTV dramatization of a section (or all!) of Overture to Nabucco. They may cast themselves as characters in the opera (king, soldier, king’s daughters, etc.) or may cast themselves as dancers. Plenty of acting and moving to the music is permitted, but NO DIALOGUE ALLOWED! If you have

access to a video camera, produce a music video for other classes to view and critique. This activity requires the students to engage in some serious non-verbal communication if their drama is to “jive” with the music.

### THEMES FROM *OVERTURE TO NABUCCO*

#### Andante (Brass Chorus)

Andante

Key: A major

The musical notation consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a series of eighth and sixteenth notes. The second staff continues the pattern with a treble clef, a key signature of two sharps, and a common time signature. It also features eighth and sixteenth notes.

#### Question & Answer (Battle – sotto voce)

Allegro  
*sotto voce*

[answer]

Key: A minor

The musical notation shows a question in A minor followed by an answer. The question is in *sotto voce* (softly). The answer is indicated by brackets above the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature.

#### “Va pensiero” Andantino

Andantino

Key: F major

The musical notation consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B flat), and a common time signature. It features eighth and sixteenth notes. The second staff continues the pattern with a treble clef, a key signature of one flat, and a common time signature. It also features eighth and sixteenth notes. The notation includes a treble clef, a key signature of one flat, and a common time signature.

*etc.*

Themes from *Nabucco*. Cont.

### Triumphant (Crown)

Musical score for the Triumphant (Crown) theme. The key signature is C major (no sharps or flats). The time signature is common time (C). The dynamic is ***ff*** (fortissimo). The melody consists of eighth and sixteenth notes, with crescendos indicated by greater-than signs (>) above the notes.

### Secondary Theme (Suddenly quiet – Shhh!)

Musical score for the Secondary Theme (Suddenly quiet – Shhh!). The key signature is C major (no sharps or flats). The time signature is common time (C). The dynamic is ***pp*** (pianissimo). The melody consists of eighth and sixteenth notes, featuring grace notes and sustained notes.

### Brillante

Musical score for the Brillante theme. The key signature is C major (no sharps or flats). The time signature is common time (C). The dynamic is ***ff*** (fortissimo). The melody consists of eighth and sixteenth notes, with a decrescendo indicated by *dim.* (diminuendo).

### Whimsical Theme (Winds)

Musical score for the Whimsical Theme (Winds). The key signature is C major (no sharps or flats). The time signature is common time (C). The dynamic is ***ff*** (fortissimo). The melody consists of eighth and sixteenth notes, with a reference to A major indicated by the text "(reference to A major)" below the staff.

Continuation of the Whimsical Theme (Winds) score. The key signature is C major (no sharps or flats). The time signature is common time (C). The melody continues with eighth and sixteenth notes, maintaining the whimsical character of the theme.

## CALL CHART FOR *OVERTURE TO NABUCCO*

<u>Time elapsed</u>	<u>Measure numbers</u>	<u>Description of music</u>
0:00 – 1:02	1 – 16	Andante brass chorus Key: A Maestoso, 5-note theme ff at measure 9
0:58 – 1:26	16 – 23	ascending chromatic scales (the “hook” – transition)
1:27 – 1:55	24 – 50	Allegro staccato – sotto voce a minor theme (Q and A) horn calls: transition
2:04 – 2:17	51 – 54	Andante (as beginning) brass – half cadence to new key (F)
2:18 – 3:02	55 – 70	Andantino – variation of “Va, pensiero, sull’ali dorate” (Prisoner’s Chorus) oboe – clarinet duet, pizzacato strings
3:03 – 3:46	71 – 98	“B” section
3:52 – 4:48	99 – 107	Closing section (Codetta)
Pause		
4:49 – 5:06	108 – 134	Allegro – brisk d minor Theme from m. 24 returns
4:59 – 5:19	135 – 154	Triumphant D Major tempo bolts forward!
5:20 – 5:37	155 – 178	Flutes, oboes and violins carry main theme subito pianissimo secondary theme grows to forte 3 <sup>rd</sup> time
5:38 – 5:48	179 – 194	Theme “brillante” F# G F# E D C# etc. descending scale
5:49 – 5:56	194 – 203	transition
5:57 – 6:07	204 – 218	“Whimsical theme” (in winds)
5:56 – 6:00	219 – 225	bridge
6:01 – 6:13	226 – 244	return of M. 135 “Triumphant” theme
6:14 – 6:29	245 – 269	return of subito pianissimo secondary theme from m. 155 – plays 3 times
6:30 – 6:46	270 – 300	Piu mosso – tempo bolts forward again theme from m. 24 reappears in major – carries D major tonality through to end
6:47 – 6:50	301 – 308	Closing theme D D# D# D# D# E F# E D
6:51 – 7:07	309 – 329	Coda D C# “switch-off”

## **THEME FROM “BRASS CHORUS” (opening) Transposed to C – for use on Orff instruments**

**SOPRANO**

Glockenspiel

**ALTO**

**TENOR**

**BASS**

Metallophone

(May add triangle on beat 1 of each measure, sticks on  $\downarrow$  throughout)

(May add triangle on beat 1 of each measure, sticks on  $\downarrow$  throughout)

A musical score for three voices: Treble, Alto, and Bass. The Treble part (top) consists of a treble clef, four measures of music, and a repeat sign. The Alto part (middle) consists of a treble clef, four measures of music, and a repeat sign. The Bass part (bottom) consists of a bass clef, four measures of music, and a repeat sign.

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## INTERESTING INTERNET SITES

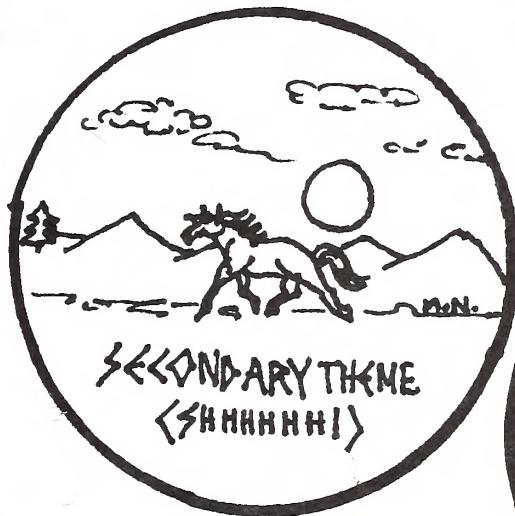
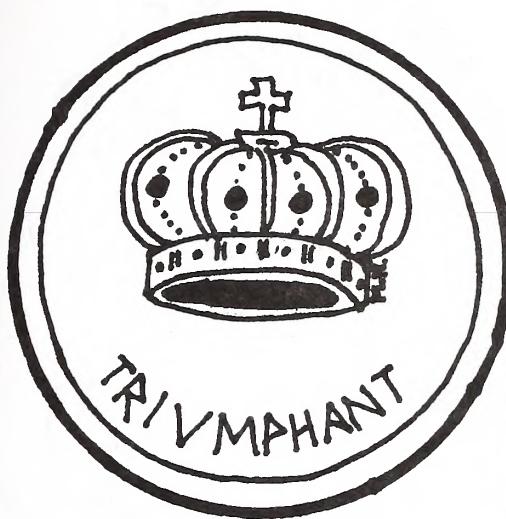
[www.giuseppeverdi.org](http://www.giuseppeverdi.org) (information on “The Year of Verdi” world-wide celebration)

[www.r-ds.com/verdiana.htm](http://www.r-ds.com/verdiana.htm) (historical photographs, biographical information)

[www.ipl.org/exhibit/mushist/rom/verdi/htm](http://www.ipl.org/exhibit/mushist/rom/verdi/htm) (extensive music history site)

**Jo Anne Yates Swartz** received her Bachelor of Music degree from Appalachian State University. She also earned her M.A. in music education and supervision from Appalachian. Jo Anne teaches general music and A.I.G. classes to K-5 students at Eastlawn Elementary School in Burlington. She enjoys writing Celtic-style hymn arrangements for piano and working as interim choir director/organist at Mebane United Methodist Church. She and her husband have two wonderful sons (an ECU sophomore and an eighth grader).

Fine arts educator Michele Nelson produced the beautiful artwork for this portion. Michele received her Bachelor of Fine Arts degree from the University of North Carolina at Greensboro. She presently teaches art classes at the elementary and high school levels for Alamance-Burlington Schools. A highlight of this teaching year for Michele has been implementing digital photography and technology into her art classes with equipment her program received through two grants she has written.



# "Overture to Nabucco" Listening Map



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Brass Andante

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## Mysterious chromatics scale

Measures: 55-98

"Va, pensiero" theme, Chorus  
Hebrew prisoners

# BATTLE (mm. 48-50)

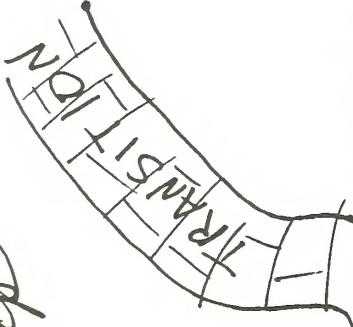
A hand-drawn diagram of a brain-like structure, possibly a hippocampus or amygdala, with the following labels:

- TRANSIT / ON
- Horn calls
- mm. 48-7
- Andean Chorus
- Brass



mm. 135

"Battle" returns mm. 108-  
134



no bolts  
forward

 Secondary  
(Shhh!) Theme  
mm. 155 - 178

**Meas. 270-329**  
**ENDING**

10-329  
ENDING

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Triumph



Nabucco  
by  
Giuseppe Verdi

# Verdi's Nabucco Word Search

L	S	I	N	G	E	R	V	Z	A	H	C	K	K	C
Z	I	N	X	C	O	E	C	R	D	W	O	P	K	T
R	T	S	I	R	R	H	T	H	J	T	D	M	P	T
D	Y	S	T	D	M	S	G	J	O	D	A	F	C	O
G	U	O	I	E	E	A	S	S	Y	R	I	A	N	S
M	K	V	F	H	N	K	K	N	G	X	U	Q	Z	W
E	W	E	C	K	Q	E	A	U	K	G	U	S	K	E
L	P	R	O	T	J	M	R	A	R	E	P	O	W	R
A	O	T	A	C	I	E	S	N	Q	P	S	E	R	B
S	A	U	Y	C	C	M	O	H	U	H	Y	E	M	E
U	M	R	S	L	Y	U	Q	K	V	P	L	Y	E	H
R	A	E	I	W	A	H	B	W	K	P	B	E	L	B
E	R	O	S	A	J	T	G	A	M	S	Z	M	O	N
J	D	T	H	E	M	E	I	E	N	K	V	P	D	K
M	T	K	Q	F	O	L	T	J	V	P	U	D	Y	C

ARIA  
CODA  
HEBREWS  
LISTENER  
NABUCCO  
OVERTURE  
TEMPLE

ASSYRIANS  
DRAMA  
ITALY  
MELODY  
OPERA  
RESPONSE  
THEME

CHORUS  
DYNAMICS  
JERUSALEM  
MUSIC  
ORCHESTRA  
SINGER  
VERDI

### **Variations on “America”**

Composed in 1891

Charles Ives (1874-1954)

Classroom Activities by Jennifer J. Starkey

## **CHARLES IVES – BIOGRAPHY**

Charles Ives (1874-1954) was born and raised in Danbury, Connecticut. His first introduction to music came from his father, George Ives. George Ives was the Union’s youngest bandmaster during the Civil War. When George Ives returned to Danbury after the war he continued on his musical track as a cornet player, choir director, theater orchestra leader, band director and teacher. He was one of the most influential musicians in that region. Ironically, Danbury prided itself during this time period as being “the most musical town in Connecticut” (mostly due to the work of George Ives), yet people still viewed professional musicians with little respect or understanding.

Ives told the story of his introduction to music: his father came home one day to find the five-year old banging out the Ives Band’s drum parts on the piano, using his fists. George Ives’s response gave the first impetus to his son’s career as a musical innovator. Rather than saying, as would most parents, “That’s not how to play the piano,” George observed instead, “It’s all right to do that, Charles, if you know what you are doing,” and sent the boy down the street for drum lessons. Charles never did stop using his fists on the piano, and was eventually notorious for requiring a board to play the *Concord Sonata*. Thus the invention of what a later age would call “tone clusters.” (Charles Edward Ives—The Man, His Life, [www.charlesives.org](http://www.charlesives.org))

Charles Ives received training from his father on piano and other instruments. When he reached more advanced stages, he was turned over to more advanced piano instructors. George Ives hoped that his son might become a concert pianist but Charles preferred the organ. When Charles was only 14 years old he became the youngest paid church organist in Connecticut. Music was not his only pastime; he also played several sports. It was not unusual for Charles to play baseball all afternoon and perform on the organ in the evenings.

Charles began composing simple songs around the age of thirteen. His first major work *Variations on “America”* was written when he was seventeen.

Charles Ives attended Yale and studied with Horatio Parker. Parker and Ives disagreed on composing styles, when Charles showed him the piece *Fugue in Four Keys* (the keys being simultaneous) Parker told him not to show him any other music of that kind. Ives thought that any music that used only traditional harmonies was “stupid music” and that music without strong dissonance was “lily-livered.” He did, however, eventually resign himself to traditional music studies and his time with Parker was well spent (though he would probably never admit it).

Charles Ives was very successful at Yale socially and musically. His grade average in his regular academic courses, however, was a D+. Soon after he began at Yale his father died from a stroke. The death of his father was very difficult for Charles and he never truly recovered from the blow. After he left Yale, in 1898, Ives took a position with the Mutual Insurance Company in New York. He also accepted the position as a church organist and still composed in his spare time.

In 1902, Ives quit his organist position and did not work as a professional performer again. He continued to compose in his spare time. In 1906, he reacquainted with Harmony Twitchell, the sister of a classmate at Yale. The romance bloomed and they were married in 1908. It was also in 1906 that he started his own insurance company.

Chronic diabetes and hand tremors forced Ives to stop composing and in 1915 he had a heart attack from which he never fully recovered.

Ives did not receive recognition for his work until the 1930's. In 1947, he won the Pulitzer Prize for his *Third Symphony* (1911).

When Charles Ives retired from his insurance business in 1930 he was worth many millions. Ives died in May of 1954.

## QUOTES FROM CHARLES IVES

- ❖ “My God! What has sound got to do with music.”
- ❖ “God must get awfully tired of hearing the same thing over and over again, and in His all-embracing wisdom could certainly use a dissonance – might even enjoy one now and again.”
- ❖ “Beauty in music is too often confused with something that lets the ears lie back in an easy chair. Many sounds that we are used to, do not bother us, and for that reason, we are inclined to call them beautiful.”
- ❖ To his copyist he wrote: “Mr. Price. Please don’t try to make things nice! All the wrong notes are right. Just copy as I have – I want it that way.”
- ❖ “Why tonality as such should be thrown out for good, I can’t see. Why it should always be present, I can’t see.”
- ❖ His dedication to *Essay Before a Sonata* reads: “These prefatory essays were written by the composer for those who can’t stand the music and the music for those who can’t stand his essays; to those who can’t stand either, the whole is respectfully dedicated.”
- ❖ He called critics “Rollos” and “lillypod academics.”
- ❖ His neighbors called his composition at the piano “resident disturbances.”

## VARIATIONS ON “AMERICA” – CALL CHART

0:00 Introduction: Fragments of theme. Many dynamic changes.

1:03 Main theme introduced in brass and strings (*ppp*).

1:48 Variation 1: Main theme in strings with moving eighth notes in woodwinds (*f*).

2:27 Variation 2: Theme in woodwinds (*mf*), new closer harmonies, similar to barbershop quartet.

3:10 Interlude: Theme in woodwinds and violin (*fff*). Theme is played as a cannon. Dissonant harmony.

3:40 Variation 3: Meter changes to 6/8. Theme in woodwinds and strings. Sounds similar to a circus calliope.

4:28 Variation 4: Back to 3/4. Melody starts in brass. Based on the dance style of a polonaise.

5:12 Interlude: Brass soli (*p*). Dissonant harmony.

5:27 Variation 5: Theme begins with woodwinds. Moving eighth notes played by solo trumpet.

## THE WORKS OF CHARLES IVES

Year(s) Of Composition	Age(s) When Written	Name of Composition
1891	17	Variations on “America” for organ
1896	22	Quartet No 1, <i>Revival Service</i>
1896-1898	22-24	Symphony No 1 in D minor
1897-1902	23-28	Symphony No 2
1898-1907	24-33	<i>Calcium Light Night</i> , chamber orchestra <i>Central Park in the Dark</i> , orchestra
1900-1906 & 1914-1915	26-32 & 40-41	<i>Children's Day at the Camp Meeting</i> , violin and piano
1901-1904	27-30	Symphony No 3
1902-1910	28-36	Violin Sonata No 2
1903-1908	29-34	Violin Sonata No 1
1903-1914	29-40	<i>Three Places in New England</i> , orchestra
1904	30	<i>Thanksgiving and/or Father's Day</i> (Part 4 of <i>Holidays Symphony</i> )

1904-1911	30-37	Theater Orchestra Set No 1: <i>In the Cage</i> <i>In the Inn</i> <i>In the Night</i>
1906	32	<i>The Pond</i> , small orchestra
1908	34	<i>The Unanswered Question</i> , small orchestra
1910-1916	36-42	Symphony No 4
1911	37	<i>Browning Overture</i> <i>Hallowe'en</i> , piano and strings <i>The Gong on the Hook and Ladder</i> , small orchestra <i>Tone-Roads</i> , No 1, chamber orchestra
1912	38	<i>Decoration Day</i> (Part 2 of <i>Holidays Symphony</i> ) <i>Lincoln, the Great Commoner</i> , chorus and orchestra
1913	39	<i>Washington's Birthday</i> (Part 1 of <i>Holidays Symphony</i> ) <i>Fourth of July</i> (Part 3 of <i>Holidays Symphony</i> ) <i>Over the Pavements</i> , chamber orchestra
1914	40	<i>Protests</i> , piano sonata
1915	41	<i>Concord</i> , piano sonata Orchestral Set No 2 <i>Tone-Roads</i> , No 3, chamber orchestra
1919-1927	45-53	Orchestral Set No 3

Ives also composed: Eleven volumes of chamber music; *The Celestial Country*, for chorus; Three *Harvest Home Chorales*; *General Booth's Entrance into Heaven*, with brass band and chorus; many psalm settings and other choral works; About 200 songs; many piano pieces

## PRIMARY LESSON

### Student Learning Objectives

1. The student will define theme and variations using a dictionary or glossary.
2. The student will demonstrate a theme and variations example using the speech piece “Fried Ham”.
3. The student will read the song “America” and define words and/or phrases that are not understood.

4. The student will sing the song “America” with accurate melody and rhythm.
5. The student will demonstrate a conducting pattern in 3.
6. The student will read a short biography of Charles Ives.
7. The student will listen to Charles Ives’ *Variations on “America”* and differentiate through movement and/or coloring the differences between the theme and variations.

## Student Learning Activities

### Activity 1

Using the student textbook glossary or a dictionary have students look up and define the vocabulary words “theme” and “variation(s)”. Discuss the definitions with the students and show examples of musical and non-musical theme and variation in the classroom.

Show the students “Fried Ham” (the sheet included in this book will make a nice overhead projector worksheet). Have students read the passage quietly to themselves. After students are familiar with the passage teach it to them using the rhythm pattern on the next page.

When students are confident of the correct pattern explain to them that this is a theme. If “Fried Ham” is a theme, how can they create variations on it? Student answers will vary. Although rhythmic, word changes and tempo variations are appropriate answers steer them toward something a little less complicated such as dynamic changes or changing the sound of their voice. Have the children think of characters or accents they could use to vary “Fried Ham”. Some examples could be: old man/woman, football player, cheerleader, southern accent, or English accent. Dynamic changes could be forte and piano or a crescendo and decrescendo.

Have the students perform “Fried Ham” as a theme with three or four chosen variations.

### Activity 2

Review theme and variations. Explain to students that they will soon be listening to a musical example of theme and variations and that the theme in this piece is the song “America”. Have the students turn to “America” in their North Carolina Symphony Booklet. Students should take turns reading the verses aloud to the class. The teacher should make a list on the board of any vocabulary words that the students do not understand. Students may then use a dictionary to define these words and share their findings with the class. Take time to discuss the meaning of each phrase in the song to give the students a full understanding of the songs entire meaning. Students should then sing the song. Be sure to review correct singing posture, breathing, and correct any rhythmic or pitch problems accordingly.

After students are familiar with the song ask them to look at the time signature. They should note that it is in  $\frac{3}{4}$  time. Explain the meaning of  $\frac{3}{4}$  and ask the students to sing (or just listen) to the song again while following in a pattern of three (pat knees, clap hands, snap fingers). Assign students in groups to make up their own patterns of three and share them with the class for a verse of the song.

Teach students the correct conducting pattern for a song in  $\frac{3}{4}$ . Volunteers may come to the front of the classroom and direct students in singing the song “America”.

If you can, also include a brief lesson on conducting in 2 as one of the variations in the piece is in 6/8.

### Activity 3

Review theme and variations and the song “America”. Have students read the biography of Charles Ives in their North Carolina Symphony booklet to themselves or take turns reading aloud to the class.

Use the call chart to both prepare students for the recording and to narrate during the listening activity. Play Ives’ *Variations on “America”* for the class. After the first listening instruct students to listen to the piece again, this time conducting in three every time they hear the theme clearly. (Rather than just conduct with their hands it is great if you can give each child one of those mini U.S. flags or include making a flag with paper and a Popsicle stick as part of the lesson).

Students should follow your lead on the 6/8 section to conduct in two.

## THINKING MAP ACTIVITIES

Thinking maps are a visual, graphic way for students to organize information. In the following paragraphs I will give you ideas and explanations for the use of the maps but I have left the worksheets completely blank for you to decide how to best utilize them for your students.

**The Circle Map and Frame:** The circle map is a tool for students to brainstorm or research information about a particular subject. My recommendation for this map is the life of Charles Ives. In the center of the map students fill in the subject of their study, in this example, Charles Ives’ name would be placed in that space. In the outer circle students write information about the subject. For example, his birthplace, songs composed, family, etc. In the outer frame students fill in the sources of this information such as North Carolina Symphony Booklet, Teacher, TV, Encyclopedia, or Music Textbook.

**The Bubble Map:** The bubble map provides a framework for students to describe a subject. For this map I recommend either the entire song *Variations on “America”* or just one of the variations in the piece. The subject is written in the center and the outside circles are filled with single adjectives describing the subject. You may specify musical vocabulary or just let the children use their own words.

**The Double Bubble Map:** The double bubble map gives children an opportunity to work on skills that allow them to compare and contrast two subjects. This map can be used to compare and contrast two of the variations of *Variations on “America”* or to compare and contrast the

theme and a chosen variation or all variations. The chosen subject should be written in the center circle on each side. The three circles between the two bubble maps represent the similarities between the two subjects. The circles on the outside represent the differences.

## ADDITIONAL ACTIVITIES

**Composition:** On piano, electronic keyboards or other instruments have students create their own variations on “America”.

**Social Studies:** Using an encyclopedia, other reference books or the internet students can make a time line of significant events, births, and deaths that occurred during the lifetime of Charles Ives.

**Map Reading Skills:** Students find Danbury, Connecticut on a US map. Using the mileage scale students can map the mileage from their hometown to Danbury and decide on the best route to get there.

Charles Ives is going on a concert tour. Give students cities where his concerts will be held and have them map our their travel route and estimated time to arrive at each destination.

**Math:** Using the list of Charles Ives’ works in this booklet, leave some of the year or age categories blank. Using the date of his birth and either an age or year students can calculate the missing number.

**Technology:** Using a composition program students can write and print their own variations on “America”.

Using the Internet students can search for websites with information on Charles Ives.

## BIBLIOGRAPHY

Guilder, Eric. Dictionary of Composers and Their Music. New York/New Jersey: Wings Books, 1993.

Stolba, Marie K. The Development of Western Music. Dubuque: Brown & Benchmark, 1994.

Stanton, Barbara; Lawrence, Vincent; Jothen, Michael; Knorr, Jeanne. Music And You: Teachers Edition Grade 8. New York: McMillian Publishing Company, 1991.

## INTERNET RESOURCES

[www.cc.emory.edu/MUSIC/ARNOLD/ives\\_content.html](http://www.cc.emory.edu/MUSIC/ARNOLD/ives_content.html)

[www.loudounsymphony.org/notes/ives-america.html](http://www.loudounsymphony.org/notes/ives-america.html)

[www.charlesives.org/1\\_life.htm](http://www.charlesives.org/1_life.htm)

<http://m237.arc.leon.k12.fl.us/~stanlem/ives.html>

**Jennifer Starkey** teaches Pre-K through 5 general music at Robbins Elementary School in Robbins, NC. In addition to her teaching she directs the Robbins Elementary Chorus and Show Choir. Ms. Starkey received her Bachelor Degree from the University of South Florida in 1997.

Special thanks to Mrs. Lorri Eckman for her assistance with Finale.

## Fried Ham

The musical score consists of five staves of music for a single voice. The key signature is F major (one sharp), and the time signature is common time (indicated by 'C'). The vocal range is mostly within the soprano and alto voices. The lyrics are as follows:

1  
Fried ham fried ham cheese and bo-

4  
log-na and af - ter the ma - car - on - i,

7  
well have on - ions, pick - les and

10  
ketch - up and then we'll have some more fried

13  
ham fried ham fried ham!

# FRIED HAM

**FRIED HAM, FRIED HAM, CHEESE AND BOLOGNA**

**AND AFTER THE MACARONI, WE'LL HAVE**

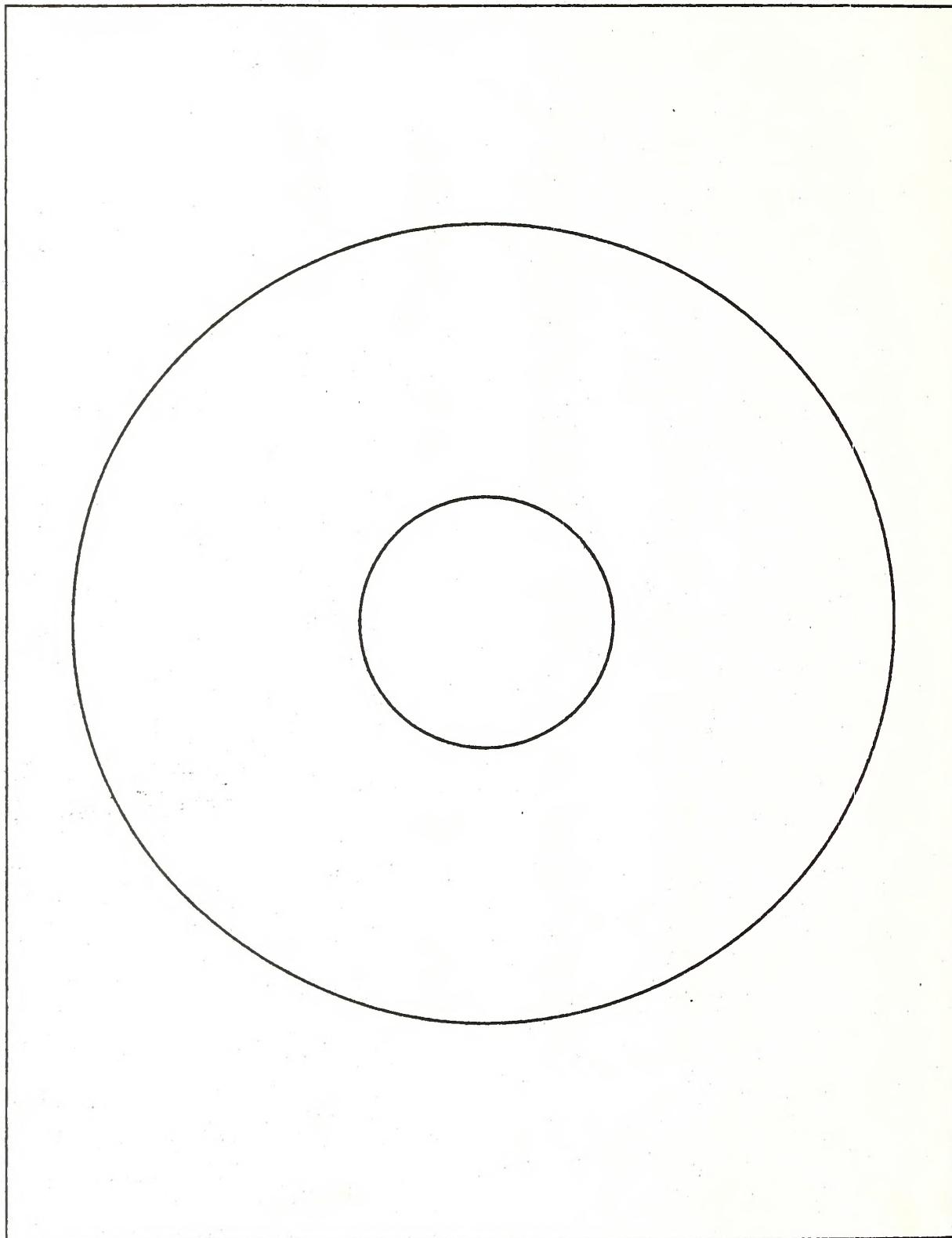
**PICKLES, ONIONS, AND KETCHUP**

**AND THEN WE'LL HAVE SOME MORE**

**FRIED HAM, FRIED HAM, FRIED HAM**

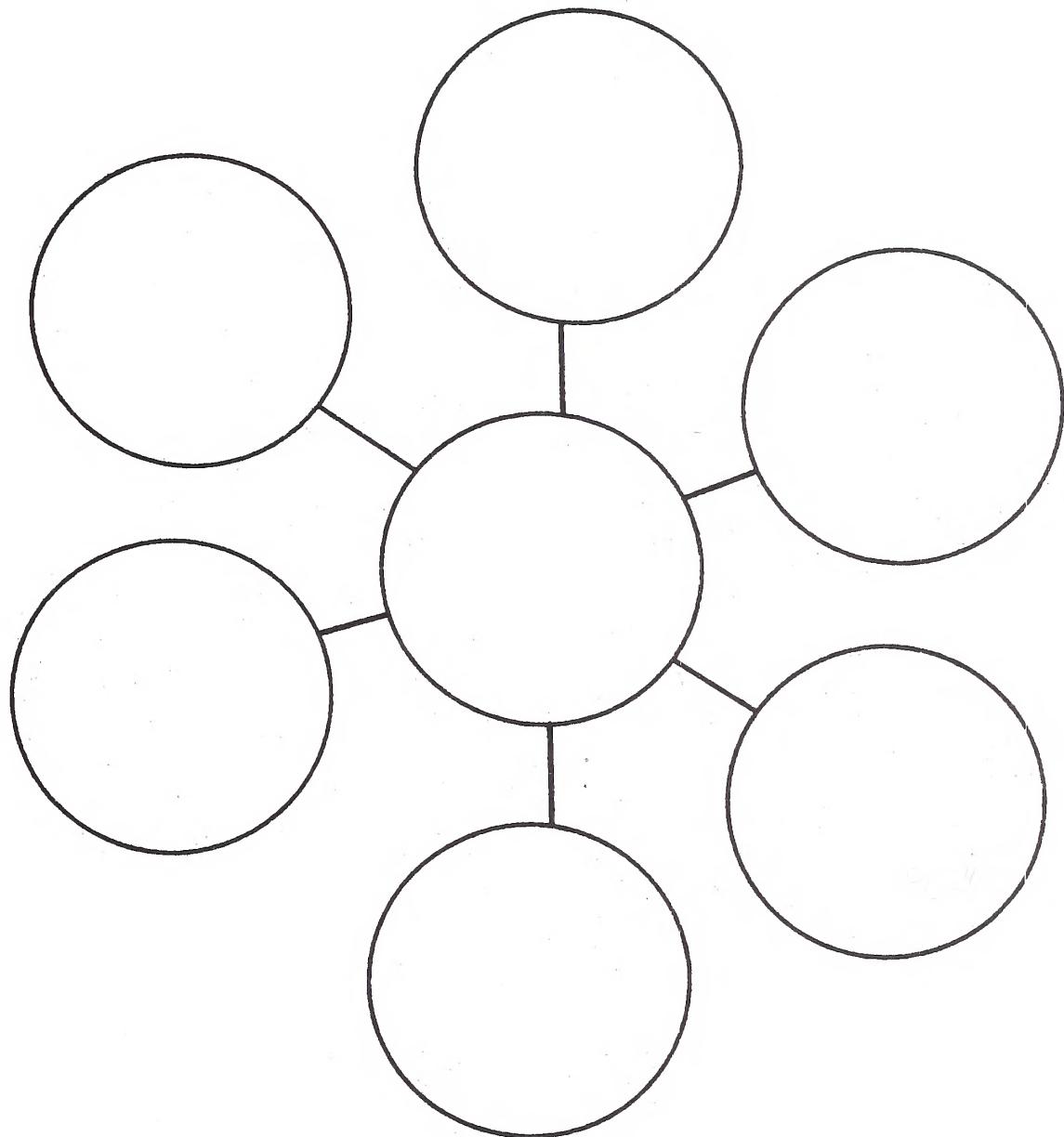
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## Circle Map and Frame



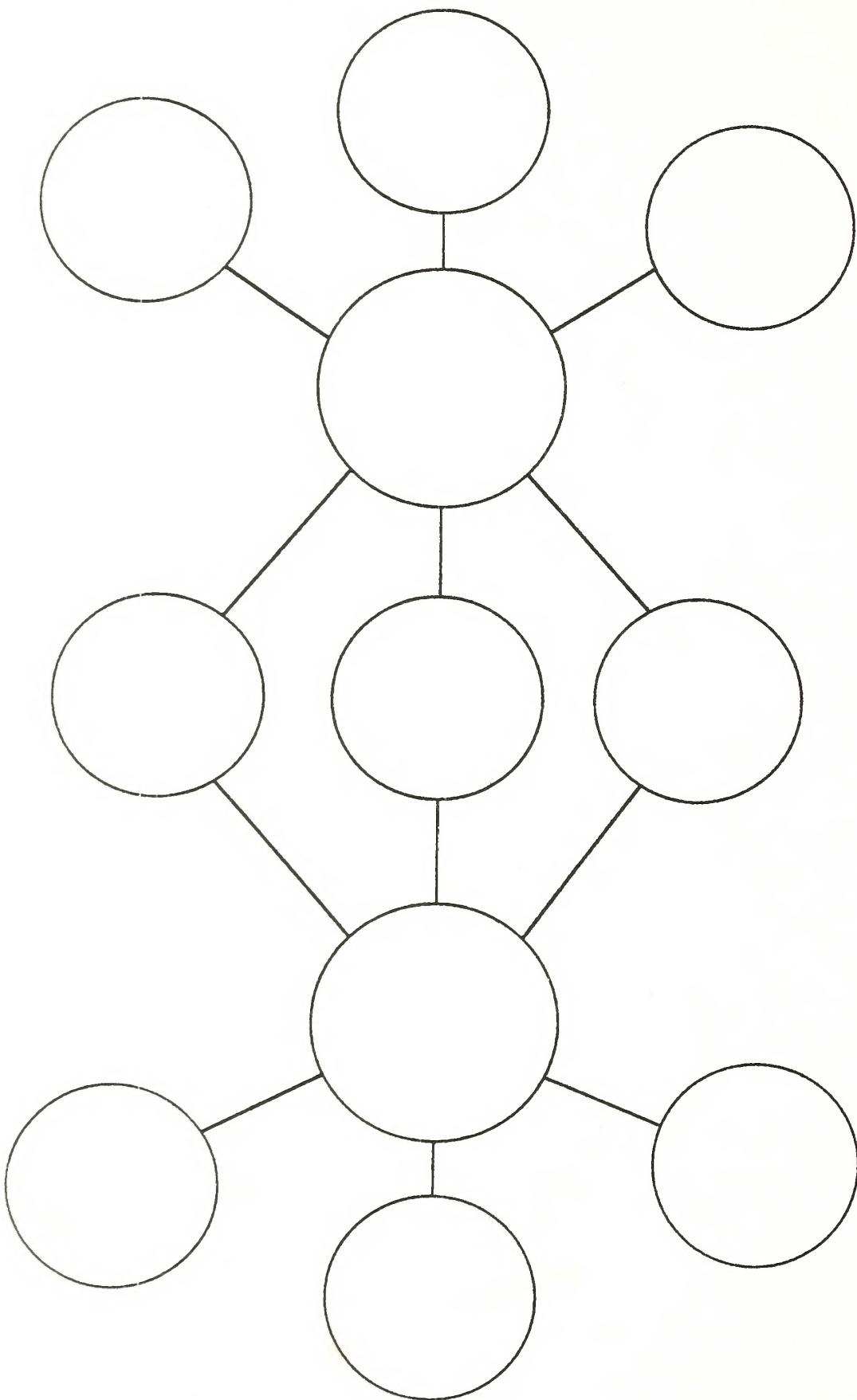
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## Bubble Map



Name \_\_\_\_\_

### Double Bubble Map



Name \_\_\_\_\_

## CHARLES IVES WORD SEARCH

B	T	P	E	R	C	U	S	S	I	O	N	H	S	L
R	U	Y	O	X	A	D	E	V	D	C	R	N	K	V
A	C	U	K	R	R	C	E	I	O	U	O	G	F	Y
S	I	J	G	K	C	S	I	M	V	I	X	O	A	A
S	T	H	E	M	E	H	P	R	T	T	S	X	C	N
U	C	J	H	O	U	O	E	A	E	G	M	W	A	I
Z	E	U	R	Z	S	P	I	S	N	M	O	O	B	I
G	N	N	G	E	N	R	S	I	T	M	A	O	Y	T
I	N	O	R	K	A	Y	R	Z	G	R	O	D	R	T
V	O	S	G	V	T	T	T	O	H	E	A	W	U	G
E	C	J	L	H	S	E	L	R	A	H	C	I	B	S
W	X	F	J	Y	T	R	B	R	G	H	F	N	N	R
E	A	U	V	L	H	R	F	H	A	G	O	D	A	D
E	L	A	Y	Y	G	Q	J	L	R	Y	U	S	D	F
J	Y	T	Q	L	E	G	Y	B	R	M	A	T	C	K

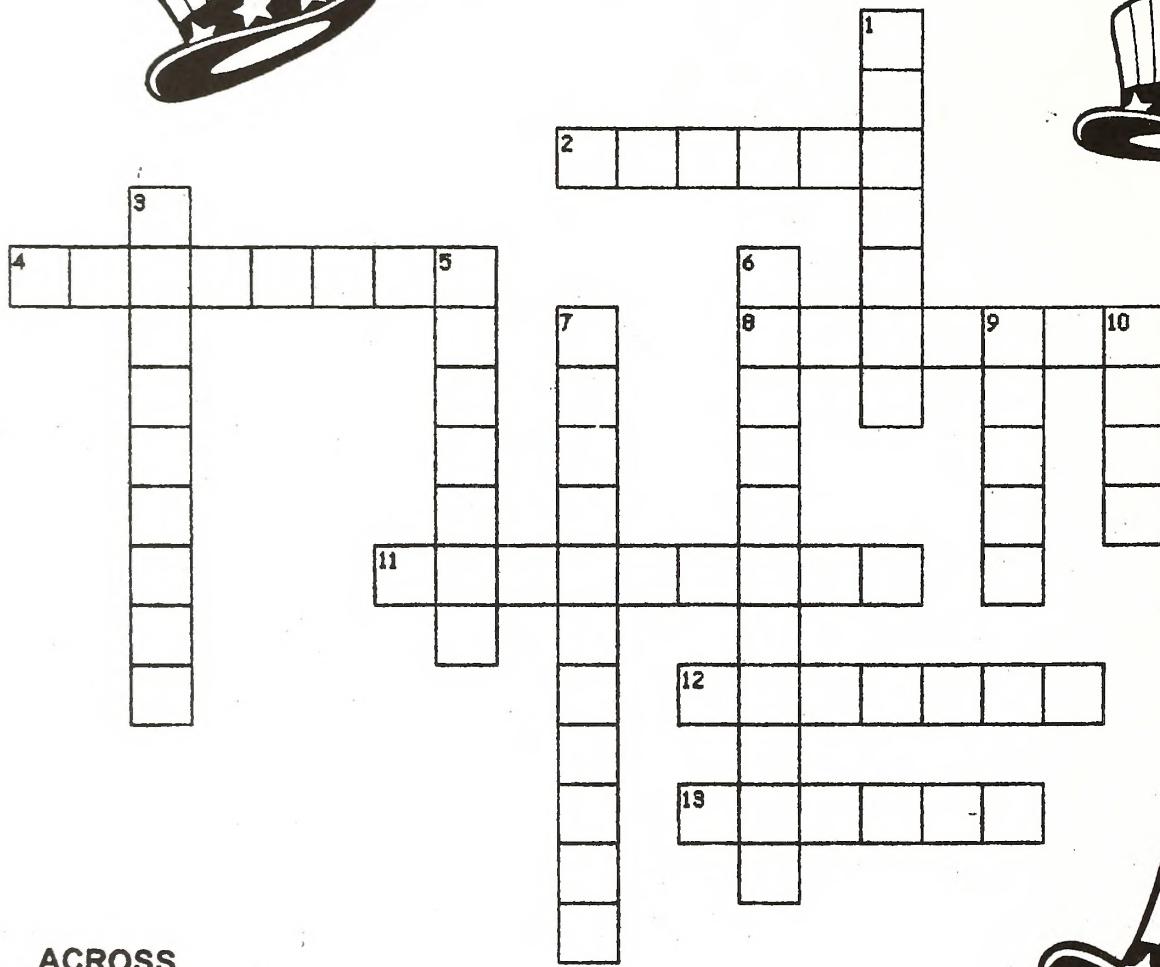
AMERICA  
COMPOSER  
IVES  
PERCUSSION  
VARIATIONS

BRASS  
CONNECTICUT  
ORCHESTRA  
STRINGS  
WOODWINDS

CHARLES  
DANBURY  
ORGAN  
THEME  
YALE

Name \_\_\_\_\_

# CHARLES IVES



## ACROSS

2. An instrument in the string family
4. An instrument in the woodwind family
8. Charles Ives' wife's first name
11. Age of Charles Ives when he composed *Variations on "America"*
12. An instrument of the percussion family
13. Ives' father's first name



## DOWN

1. City where Ives was born
3. A changed version of a theme or melody
5. An instrument of the brass family
6. Composer of *Variations on "America"*
7. State where Ives was born
9. Charles' favorite instrument
10. Where Ives went to college

Name \_\_\_\_\_

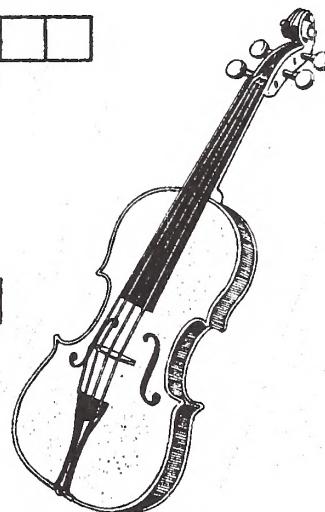
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# INSTRUMENT PUZZLE

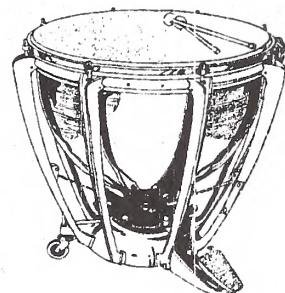
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LETUF

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BEOO

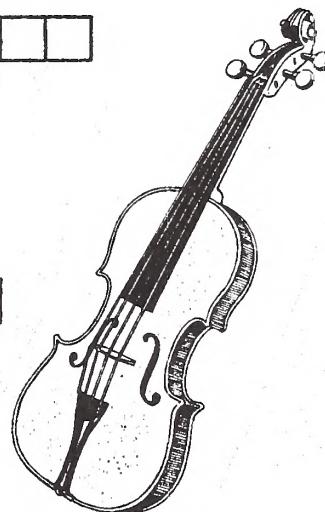
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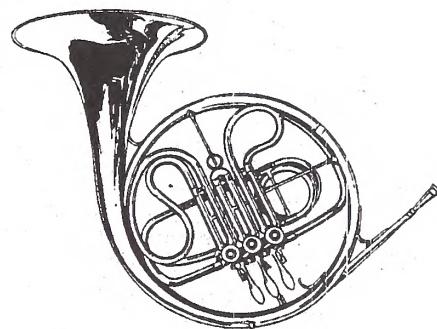
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TEOBRMON

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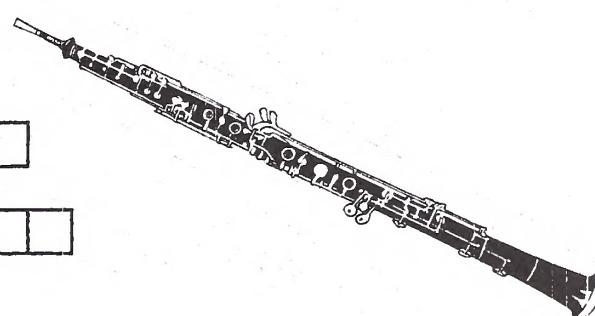


BATU

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CFNEHR NORH

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IMPIATN

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SMYLACB

--	--	--	--	--	--

BSSA MUDR

--	--	--	--	--	--

SAERN RUMD

--	--	--	--	--	--

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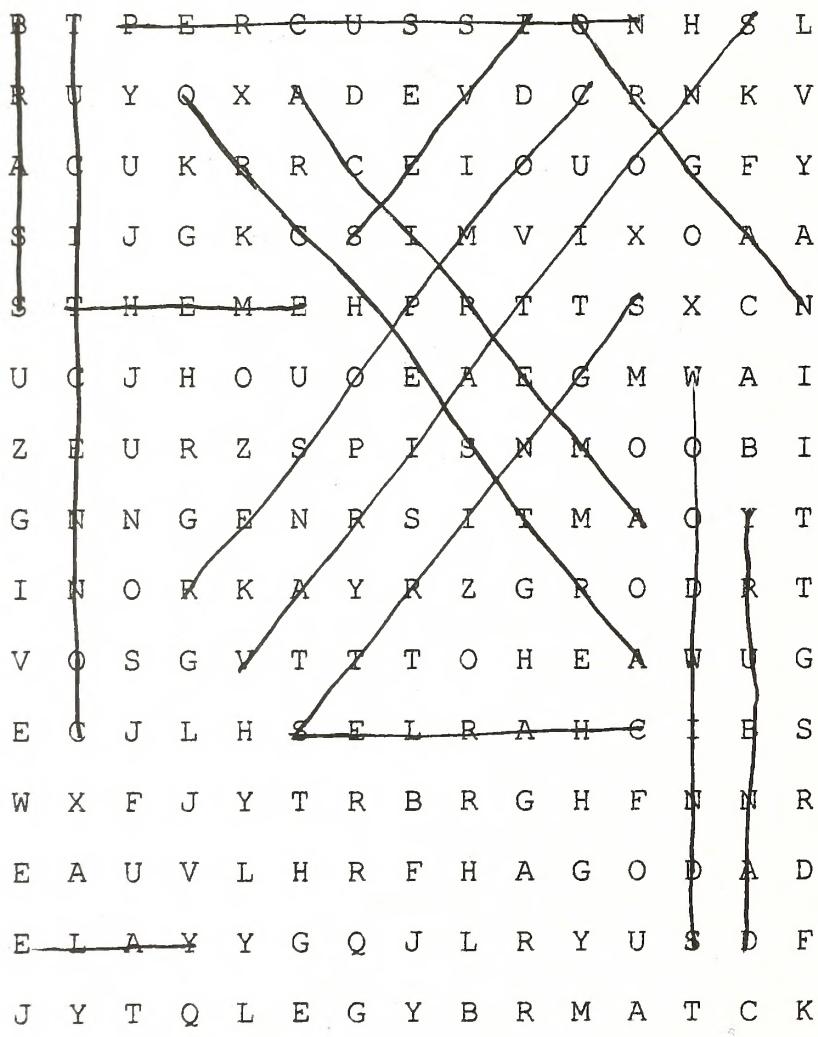
12	13
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14	15	16
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17	18	19	20	21	22	23	24	25
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Name ANSWER KEY

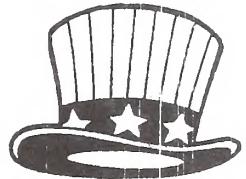
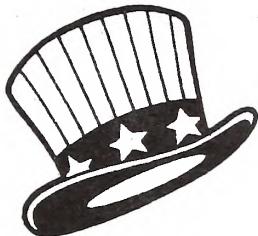
# CHARLES IVES WORD SEARCH



AMERICA  
COMPOSER  
IVES  
PERCUSSION  
VARIATIONS

BRASS  
CONNECTICUT  
ORCHESTRA  
STRINGS  
WOODWINDS

CHARLES  
DANBURY  
ORGAN  
THEME  
YALE

**CHARLES IVES**

		<sup>3</sup> V						
<sup>4</sup> C	L	A	R	I	N	E	T	<sup>5</sup> R
R				V				M
I				O				P
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<sup>2</sup>V I O L I N

<sup>7</sup> C			
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<sup>11</sup>S E V E N T E E N

<sup>1</sup> D			
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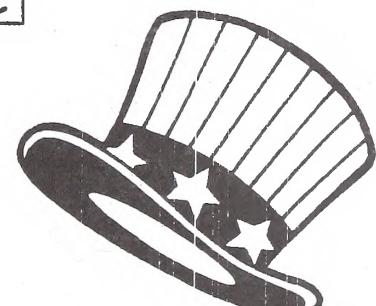
<sup>12</sup> T	I	M	P	A	N	I	
V							
<sup>13</sup> G	E	O	R	G	E		
S							

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Name Answer Key

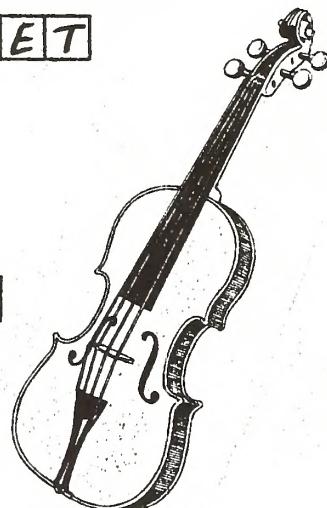
Unscramble each of the clue words.

Copy the letters in the numbered cells to other cells with the same number.

## INSTRUMENT PUZZLE

CEILATRN

**CLARINET**



LETUF

**FLUTE**

13 10

BEOO

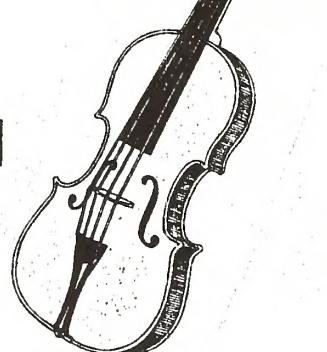
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12

LIOVIN

**VIOLIN**

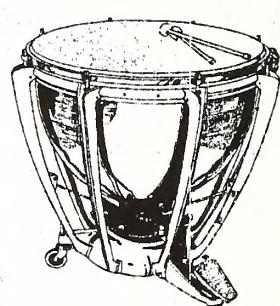
17



LIAOV

**VIOLA**

25



LEOLC

**C E L L O**

19 16

SABS

**BASS**

3

MEUTPRT

**TRUMPET**

18

4

TEOBRAON

**TROMBONE**

23

5

BATU

**TUBA**

14

CFNEHR NORH

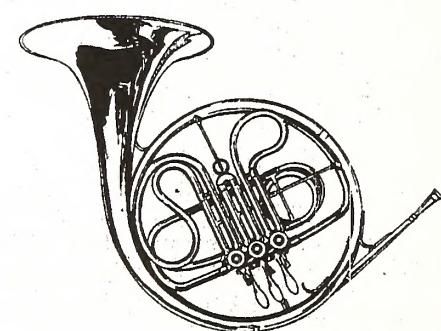
**FRENCH HORN**

24

8

15

20



IMPIATN

**T I M P A N I**

1

SMYLACB

**C Y M B A L S**

7

11

BSSA MUDR

**BASS DRUM**

22

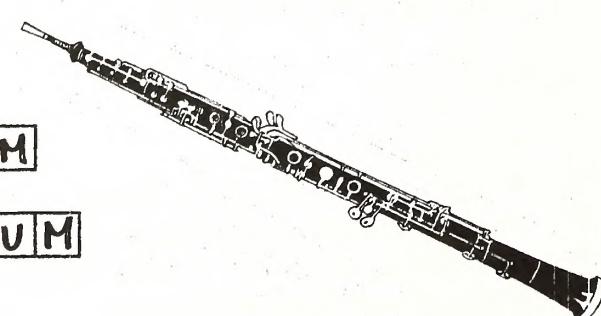
6

SAERN RUMD

**SNARE DRUM**

2

21



**INSTRUMENTS OF THE ORCHESTRA**

1 2 3 4 5 6 7 8 9 10 11

12 13

14 15 16

17 18 19 20 21 22 23 24 25

# America

Words by  
Samuel F. Smith

Music attributed to  
Henry Carey

The musical score for "America" consists of three staves of music. The first staff begins with a key signature of one flat, a time signature of common time, and a treble clef. It features chords F, Gm, and C7. The lyrics are:

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,  
2. My na - tive coun - try thee, Land of the no - ble free,

The second staff continues with chords B♭, F, F, F, and C7. The lyrics are:

Of thee I sing; Land where my fa - thers died, Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and

The third staff concludes with chords C7, F, F, B♭, F, C7, and F. The lyrics are:

pil - grims' pride, From ev - ry moun - tain - side Let free - dom ring.  
tem - pled hills; My heart with rap - ture thrills Like that a - bove.

‘Va pensiero’ from *Nabucco*  
Chorus of the Hebrew Slaves

Giuseppe Verdi

**Introduction**

5

**Cantabile**

*p sotto voce*

G. P.

Wings of gold take my thoughts filled with

long - ing, Far a - way to my home a - mong the moun - tains. Where the

soft winds and clear crys - tal foun - tains Sing the song— of— my own na - tive

land. In my dreams I — live there— for - ev - er, And a -

round me my lov'd— ones— are smil - ing. Oh, my home - land so love - ly and

lost— to me, Shall I nev - er - more— see my na - tive land? 8 *orchestral interlude* Let our

song rise to thee oh dear Lord\_ a-bove. Hear the voice— of— thy peo - ple at

last! Hear the voice of thy peo - ple at last! Hear the voice of thy

peo - - - ple at last! Hear thy peo - ple at last! 2

and

